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A

ALBERT CARRÉ

Merci de tout cœur.

CH.-M. WIDOR

HENRI CAIN.



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Les Pêcheurs de Saint-Jean

SCÈNES DE LA VIE MARITIME

En Quatre Actes

POÈME DE HENRI CAIN

MUSIQUE

DE

CH.-M. WIDOR

PARTITION CHANT ET PIANO

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LES PÊCHEURS DE SAINT-JEAN

Scènes de la vie maritime en Quatre Actes

POÈME DE HENRI CAIN

MUSIQUE DE

CH.-M. WIDOR

Première représentation à l'Opéra-Comique, le 26 Décembre 1905, sous la direction de
M. ALBERT CARRÉ

Directeur de la Musique : M. LUIGINI. — Chef d'Orchestre : M. RUHLMANN.

Chefs des Chœurs : MM. GEORIS et F. LEROUX.

Directeur de la Scène : M. ALBERT VIZENTINI.

DISTRIBUTION

JACQUES	<i>Ténor.</i>	MM. SALIGNAC.
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MARC.	<i>Ténor.</i>	CARBONNE.
LANDI	<i>Baryton.</i>	BILLOT.
L'HOTELIER.	<i>Trial.</i>	AZÉMA.
MARIE-ANNE	<i>Soprano.</i>	M ^{mes} CL. FRICHÉ.
MADELEINE.	<i>Mezzo-Soprano.</i>	COCYTE.
JEANNE.	<i>Soprano.</i>	COMÈS.

La Scène se passe à Saint-Jean-de-Luz.

DÉCORS de M. JAMBON.

Aux 1^{er}, 2^e et 4^e ACTES : Une plage avec une jetée et un calvaire.

Au 3^e ACTE : Une chambre dans la maison de Jean-Pierre.

Les Costumes ont été dessinés par M. MULTZER.



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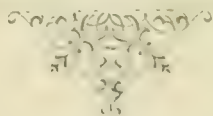
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LES PÊCHEURS DE SAINT-JEAN

Scènes de la vie maritime

Poème de
HENRI CAIN.

Musique de
CH.-M. WIDOR.

Ouverture.

Allegro ma non troppo. (♩ = 96)

PIANO.

The musical score is written for piano and consists of four systems. Each system is a grand staff with a treble and bass clef. The first system begins with a piano (p) dynamic and a forte (ff) dynamic. The second system has a forte (ff) dynamic. The third system has a piano (p) dynamic. The fourth system has a piano (p) dynamic. The score includes various musical notations such as notes, rests, slurs, and ornaments. There are also some markings below the staves, possibly indicating fingerings or performance instructions.

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First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of continuous eighth-note patterns in both hands, with various accidentals and dynamic markings.

Second system of musical notation, continuing the eighth-note patterns. It includes dynamic markings such as *sf* and *f*, and features some slurs and accents.

Third system of musical notation, showing further development of the eighth-note texture. It includes dynamic markings like *f* and *sf*, and some rests in the bass line.

Fourth system of musical notation, featuring a change in the bass line with some whole notes and rests, while the treble line continues with eighth notes. A dynamic marking of *f* is present.

Fifth system of musical notation, concluding the page. It features a dynamic marking of *ff* and includes some slurs and accents. The bass line has some rests and the treble line has some slurs.

The first system of music features a treble clef staff with a series of chords and a bass clef staff with a continuous eighth-note accompaniment. A fermata is placed over the first measure of the treble staff.

The second system continues the piece, showing a treble staff with chords and a bass staff with eighth notes. A fermata is present over the first measure of the treble staff.

The third system includes a treble staff with a triplet of eighth notes in the first measure, indicated by a '3' above the notes. The bass staff continues with eighth notes. A fermata is over the first measure of the treble staff.

The fourth system features a treble staff with a triplet of eighth notes in the first measure, marked with a '3' and a '(b)' below. The bass staff has eighth notes. A fermata is over the first measure of the treble staff.

The fifth system shows a treble staff with a triplet of eighth notes in the first measure, marked with a '3'. The bass staff continues with eighth notes. A fermata is over the first measure of the treble staff.

First system of a musical score, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a key with one sharp (F#) and a common time signature. The upper staff features a melodic line with slurs and ties, while the lower staff provides a rhythmic accompaniment with slurs and ties. A dynamic marking of *ff* is present at the end of the system.

Poco agitato. (♩ = 116)

Second system of the musical score. It begins with a dynamic marking of *sf* in the treble staff and *ff* in the bass staff. The notation includes various ornaments such as accents (>) and slurs. Fingerings are indicated by numbers 3 and 5. Specific performance instructions are noted: "M.D. 5" in the treble staff and "M.G." in the bass staff. The system concludes with a double bar line.

Third system of the musical score, continuing the piece. It features complex rhythmic patterns and slurs in both staves. A dynamic marking of *ff* is visible at the beginning. The system ends with a double bar line.

Fourth system of the musical score. The notation continues with intricate melodic and harmonic lines. The system concludes with a double bar line.

Fifth and final system of the musical score on this page. It contains the concluding musical phrases, including slurs and ties. The system ends with a double bar line.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a trill-like figure and a slur. The bass staff provides harmonic support with chords and moving lines. A fermata is placed over the final note of the treble staff.

Second system of musical notation. The treble staff continues the melodic line with a series of eighth notes. The bass staff features a rhythmic accompaniment with eighth notes and chords. A fermata is present over the final note of the treble staff.

Third system of musical notation. The treble staff has a melodic line with a slur. The bass staff includes a slur and the instruction *diminuendo* over a series of notes.

Poco più largo.

Fourth system of musical notation, starting with the tempo change. The treble staff begins with a piano (*p*) dynamic and a slur. The bass staff has a piano accompaniment. A fermata is placed over the final note of the treble staff.

Fifth system of musical notation. The treble staff features a slur and the instruction *ritardando*. The bass staff continues the accompaniment. A fermata is placed over the final note of the treble staff.

First system of musical notation. The upper staff features a melodic line with a triplet of eighth notes and a dynamic marking of *sf*. The lower staff provides a harmonic accompaniment with a dynamic marking of *p* that transitions to *sf*.

Second system of musical notation. The upper staff includes a triplet and a dynamic marking of *sf*. The lower staff begins with a *crescendo.* marking and a dynamic marking of *sf*.

Third system of musical notation. The upper staff contains a triplet and a dynamic marking of *sf*. The lower staff features a dynamic marking of *sf* and a *ff* marking.

Fourth system of musical notation. The upper staff has a dynamic marking of *sf*. The lower staff includes a triplet and a dynamic marking of *sf*.

Fifth system of musical notation. The upper staff has a dynamic marking of *sf*. The lower staff includes a triplet and a dynamic marking of *sf*.

First system of a musical score. It consists of two staves. The upper staff features a complex melodic line with many beamed notes and slurs. The lower staff has a bass line with triplets and slurs. Dynamics include *f* and *ff*. A measure number '8' is indicated above the first measure of the second measure.

Second system of a musical score. It consists of two staves. The upper staff has a melodic line with slurs and dynamics *sf*. The lower staff has a bass line with slurs and dynamics *f*.

Third system of a musical score. It consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a bass line with slurs. The tempo marking *poco rit.* is present at the end of the system.

a Tempo.

Fourth system of a musical score. It consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a bass line with slurs. The dynamic marking *p* is present at the beginning of the system.

Fifth system of a musical score. It consists of two staves. The upper staff has a melodic line with slurs. The lower staff has a bass line with slurs.

a piacere.

a Tempo.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The music features a melodic line in the treble and a more rhythmic accompaniment in the bass. Dynamics include *f* (forte), *p* (piano), and *pp* (pianissimo). There are hairpins indicating crescendos and decrescendos. The word "Rec." (Recitativo) is written below the bass staff in two places.

Second system of musical notation, continuing the grand staff from the first system. It features similar melodic and accompanimental lines. The word "Rec." is written below the bass staff.

Third system of musical notation. The treble staff has a *crescendo.* marking. The bass staff has a *pp* marking. The word "Rec." is written below the bass staff.

Fourth system of musical notation. The treble staff has a *p* marking. The word "a piacere." is written above the treble staff. The number "8" is written above the treble staff at the end of the system.

Fifth system of musical notation. The treble staff has a *f* marking. The number "8" is written above the treble staff at the beginning of the system.

First system of musical notation. The right hand (treble clef) plays chords, and the left hand (bass clef) plays a descending chromatic scale with slurs. The key signature has one sharp (F#).

Second system of musical notation. Similar to the first system, with chords in the right hand and a descending chromatic scale in the left hand.

Third system of musical notation. The right hand continues with chords. The left hand's chromatic scale is marked with a forte *f* dynamic and ends with the instruction *down.*

Fourth system of musical notation. The right hand features a melodic line starting with a piano *pp* dynamic. The left hand continues with a chromatic scale.

Fifth system of musical notation. The right hand has a more complex melodic passage with slurs. The left hand continues with a chromatic scale.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes triplets and dynamic markings such as *fp*.

a piacere. a Tempo.

Second system of musical notation, including dynamic markings *f*, *sf*, *p*, and *crescendo.*

Third system of musical notation, featuring dynamic markings *f* and *ff*.

Fourth system of musical notation, featuring dynamic markings *sf*.

poco a poco agitato.

Fifth system of musical notation, featuring dynamic markings *sf*.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of two staves with various notes, rests, and dynamic markings.

Vivo. (♩ = 132)

Second system of musical notation, starting with a treble clef and a key signature of one sharp. It includes dynamic markings such as *p*, *f*, and *ff*. A first ending bracket with a repeat sign and the number 8 is present above the treble staff.

Third system of musical notation, continuing the piece with a treble clef and a key signature of one sharp. It features dynamic markings *f* and *p*, and includes a first ending bracket with a repeat sign and the number 8 above the treble staff.

Fourth system of musical notation, featuring a treble clef and a key signature of one sharp. It includes dynamic markings *f* and *ff*, and contains two first ending brackets with repeat signs and numbers 8 and 7 above the treble staff.

Fifth system of musical notation, featuring a treble clef and a key signature of one sharp. It includes dynamic markings *mf* and *ff*, and contains a first ending bracket with a repeat sign and the number 8 above the treble staff.

First system of musical notation. Treble clef contains a few notes with a fermata. Bass clef contains a prominent ascending scale with a fermata. Dynamics include *f* and accents.

Second system of musical notation. Treble clef contains chords with accents. Bass clef contains a piano *p* dynamic and a crescendo. Includes the instruction *Con fuoco.* (♩=152) and a section marked 8 with a *fff* dynamic.

Third system of musical notation. Treble clef contains a series of chords with accents. Bass clef contains ascending scales.

Fourth system of musical notation. Treble clef contains a series of chords with accents and a crescendo. Bass clef contains ascending scales.

Fifth system of musical notation. Treble clef contains a series of chords with accents and a crescendo. Bass clef contains ascending scales.

diminuendo.

p

espressivo e poco rit.

a Tempo. (♩ = 152)

f

pp

poco rit.

f

pp

a Tempo.

dolcissimo.

Red.

Red.

crescendo.

a piacere.
tr

f

Red.

pp

sempre dim. e rit.

Tempo 1^o (♩ = 96)

The first system of music features a treble staff with a melodic line starting with a dotted quarter note, followed by eighth notes. A bracket above the first two measures is labeled with the number '8'. The bass staff provides a rhythmic accompaniment with eighth notes. Below the staves is a piano accompaniment diagram showing three chords with their respective fingerings: the first chord is a triad with fingers 1, 2, 3; the second is a triad with fingers 1, 2, 3; and the third is a triad with fingers 1, 2, 3.

The second system continues the piece. The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment. Below the staves is a piano accompaniment diagram showing three chords with their respective fingerings: the first chord is a triad with fingers 1, 2, 3; the second is a triad with fingers 1, 2, 3; and the third is a triad with fingers 1, 2, 3.

The third system continues the piece. The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment. Below the staves is a piano accompaniment diagram showing two chords with their respective fingerings: the first chord is a triad with fingers 1, 2, 3; and the second is a triad with fingers 1, 2, 3.

The fourth system continues the piece. The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment. Below the staves is a piano accompaniment diagram showing two chords with their respective fingerings: the first chord is a triad with fingers 1, 2, 3; and the second is a triad with fingers 1, 2, 3.

The fifth system continues the piece. The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment.

First system of musical notation. The left hand (bass clef) features a melodic line with triplets and a dynamic marking of *f*. The right hand (treble clef) has a more complex melodic line with slurs and a dynamic marking of *f*. The system concludes with a double bar line.

Second system of musical notation, identical in notation to the first system. It features the same melodic and harmonic structures in both hands, with a dynamic marking of *f* in each.

Third system of musical notation. The left hand (bass clef) contains a melodic line with slurs and a dynamic marking of *f*. The right hand (treble clef) contains a melodic line with slurs and a dynamic marking of *f*. The lyrics "cre - - scen - do." are written below the left hand.

Fourth system of musical notation. The left hand (bass clef) features a melodic line with slurs and a dynamic marking of *ff*. The right hand (treble clef) has a melodic line with triplets and a dynamic marking of *f*.

Fifth system of musical notation. Both the left hand (bass clef) and right hand (treble clef) feature melodic lines with triplets and a dynamic marking of *f*.

3

ff

f

This system features a grand staff with treble and bass clefs. The music is marked with a forte dynamic (*ff*) in the first measure and a fortissimo dynamic (*f*) in the second measure. The notation includes complex rhythmic patterns with many beamed notes and slurs.

sf

ff

md.

mf.

This system continues the musical piece with dynamics ranging from *sf* (sforzando) to *ff*. It includes markings for mezzo-dolce (*md.*) and mezzo-forte (*mf.*). The notation shows a mix of melodic lines and dense chordal textures.

This system shows a continuation of the musical texture with various rhythmic figures and slurs across both staves.

This system features a prominent melodic line in the treble clef with a series of slurs, while the bass clef provides a supporting accompaniment.

f

f

This final system on the page includes a fortissimo (*f*) dynamic marking. The notation is dense with many beamed notes, particularly in the treble clef.

diminuendo . pp

8

This system contains the first two staves of music. The upper staff features a melodic line with several trills marked with 'x' and a fermata. The lower staff provides harmonic accompaniment. The dynamic marking 'diminuendo' is written above the first staff, and 'pp' is written below the first staff. A measure rest '8' is indicated above the second staff.

8

This system contains the third and fourth staves of music. The upper staff continues the melodic line with a fermata. The lower staff continues the accompaniment. A measure rest '8' is indicated above the first staff.

8 pp

This system contains the fifth and sixth staves of music. The upper staff continues the melodic line. The lower staff continues the accompaniment. A measure rest '8' is indicated above the first staff, and the dynamic marking 'pp' is written below the first staff.

8-7 f ff f

This system contains the seventh and eighth staves of music. The upper staff features a melodic line with a fermata. The lower staff features a more active accompaniment. Dynamic markings 'f', 'ff', and 'f' are present. A measure rest '8-7' is indicated above the first staff.

pp

This system contains the ninth and tenth staves of music. The upper staff features a melodic line with a fermata. The lower staff features a more active accompaniment. The dynamic marking 'pp' is written below the first staff.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The right hand features a complex, arpeggiated texture with many beamed notes. The left hand has a simpler accompaniment with fewer notes.

Second system of musical notation, continuing the piece. The right hand's texture remains dense and arpeggiated, while the left hand provides a steady accompaniment.

Third system of musical notation. It includes dynamic markings: *f* (forte) in the first measure, *pp* (pianissimo) in the second measure, and *f* in the third measure. The right hand has a melodic line with some grace notes, and the left hand continues with its accompaniment.

a Tempo .

Fourth system of musical notation. It begins with the marking *dolcissimo.* (dolcissimo). The right hand has a simple, slow-moving melodic line, and the left hand has a rhythmic accompaniment.

Fifth system of musical notation, the final system on the page. It continues the piece with the same melodic and accompanimental textures as the previous systems.

First system of musical notation. The treble staff begins with a whole rest, followed by a half note chord. The bass staff contains a series of eighth notes. Dynamics include *sf* in the bass staff.

Second system of musical notation. The treble staff starts with a half note chord. The bass staff features a sequence of chords. Dynamics include *pp* in the bass staff and *sf* in both staves.

a Tempo, poco animato.

Third system of musical notation. The treble staff begins with a half note chord. The bass staff contains a series of eighth notes. Dynamics include *pp* and *a piacere.* in the bass staff.

Fourth system of musical notation. The treble staff has a first ending bracket with a repeat sign. The bass staff contains a series of eighth notes. Dynamics include *p* and *cresc.* in the bass staff.

Fifth system of musical notation. The treble staff has a first ending bracket with a repeat sign. The bass staff contains a series of eighth notes. Dynamics include *p* in the bass staff.

8

f

p

5

This system features a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bass clef provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* is present in the first measure, and *p* appears in the second measure. A bracketed section of five notes in the bass clef is labeled with the number 5.

8

p

This system continues the musical piece. The treble clef has a melodic line with some rests. The bass clef features a more active line with eighth notes. A dynamic marking of *p* is located in the second measure.

f

p

f

This system shows a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Dynamic markings include *f* in the first measure, *p* in the second measure, and *f* in the third measure.

pp

p

This system features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Dynamic markings include *pp* in the first measure and *p* in the second measure.

p

ped.

This system features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Dynamic markings include *p* in the first measure and *ped.* in the second measure.

First system of a musical score. The upper staff features a complex, rapid melodic line with many beamed notes and slurs. The lower staff provides a rhythmic accompaniment with quarter and eighth notes.

Second system of a musical score. The upper staff continues the rapid melodic line. The lower staff includes a triplet of eighth notes marked with a '3' and the word 'cres' above it. The word 'do' is written below the staff in the second measure.

Third system of a musical score. The upper staff continues the rapid melodic line. The lower staff includes the word 'molto.' written above the first measure.

Fourth system of a musical score. The upper staff continues the rapid melodic line with accents (>) above several notes. The lower staff begins with a dynamic marking of *f* (forte) and includes a triplet of eighth notes marked with a '3'.

Fifth system of a musical score. The upper staff continues the rapid melodic line. The lower staff begins with a dynamic marking of *ff* (fortissimo) and includes a triplet of eighth notes marked with a '3' and fingerings '1 2' below the first two notes.

First system of a musical score, featuring a grand staff with treble and bass clefs. The music includes a dynamic marking of **ff** and a *glissando* effect indicated by a slur over a descending scale in the treble clef.

Second system of the musical score, continuing the piece with a *glissando* effect in the treble clef.

Third system of the musical score, marked with a dynamic of **f** and a repeat sign (8) above the staff.

Fourth system of the musical score, featuring a repeat sign (8) above the staff and a *glissando* effect in the treble clef.

Fifth system of the musical score, showing complex rhythmic patterns and chordal textures in both hands.

First system of a piano score. The right hand features a melodic line with a sixteenth-note run at the end, marked with a '6'. The left hand has a rhythmic accompaniment with a dotted eighth note. Dynamics include *f* and *fff*. A dashed line with the number '8' is at the bottom.

Second system of a piano score. The right hand continues the melodic line with a sixteenth-note run at the end, marked with a '6'. The left hand has a rhythmic accompaniment. Dynamics include *f* and *mf*.

Third system of a piano score. The right hand has a melodic line with eighth-note patterns. The left hand has a rhythmic accompaniment with eighth notes.

Fourth system of a piano score. The right hand has a melodic line with eighth-note patterns. The left hand has a rhythmic accompaniment with eighth notes. The lyrics "simpli - ces - cen - do." are written below the notes. Dynamics include *f* and *fff*. There are triplets in the left hand.

Fifth system of a piano score. The right hand has a melodic line with eighth-note patterns. The left hand has a rhythmic accompaniment with eighth notes. Dynamics include *f* and *fff*. A dashed line with the number '8' is at the bottom.

Acte I.

~~~~~

*La scène se passe à St Jean de Luz. Au lever du rideau le Port.*

*Un bateau de pêche, neuf, est encore sur ses étais. A droite un cabaret. A gauche un hangar.*

**Allegro.** (♩ = 112)

PIANO.

**JEAN-PIERRE** (avec les pêcheurs, au milieu des barques et des filets, trinque gaiement)

*Al - lons, flâneurs, à*

J-P.

nous!

TÉNOIRS.

BASSES.

(joyeusement)

*Le ci, \_\_\_\_\_ li pêcheurs, \_\_\_\_\_*

*mf*  
On boit

- ci!

This system contains the first vocal line and piano accompaniment. The vocal line begins with a rest followed by the lyrics "On boit" in a mezzo-forte (*mf*) dynamic. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both starting with a half note.

*f* *f* *f* *f* *mf*

This system shows the piano accompaniment for the first system. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The music is characterized by rhythmic patterns and dynamic markings of *f* and *mf*.

done! Nous voi - là!

*ff*

This system contains the second vocal line and piano accompaniment. The vocal line has a rest for "done!" followed by the lyrics "Nous voi - là!" in a fortissimo (*ff*) dynamic. The piano accompaniment is mostly silent in this system.

*ff*

This system shows the piano accompaniment for the second system. It features a complex rhythmic pattern with triplets in the right hand and a bass line in the left hand. The dynamic is marked as *ff*.

Si l'on boit!

*ff*

This system contains the third vocal line and piano accompaniment. The vocal line has a rest for "Si" followed by the lyrics "l'on boit!" in a fortissimo (*ff*) dynamic. The piano accompaniment is mostly silent in this system.

*f*

This system shows the piano accompaniment for the third system. It features a melodic line in the right hand and a bass line in the left hand, both starting with a half note. The dynamic is marked as *f*.

JEAN-PIERRE. (rieur)

Et ça re-coûte rien, car c'est

*p*

J-P. moi qui ré-ga - - - le; au-jour-d'hui, c'est bap - té -

J-P. - me!

TÉNORS. *ff*  
Bap - té - - me! Bap - té - - me!

BASSES. *ff*  
Bap - té - - me! Bap - té - - me!

Al-lons-y, grisons-nous, c'est pas nous qui pay-ons. ———

Al-lons-y, grisons-nous, c'est pas nous qui pay-ons. ———

*sf*

Detailed description: This system contains the first two systems of music. The top system has a vocal line with lyrics 'Al-lons-y, grisons-nous, c'est pas nous qui pay-ons. ———' and a bass line. The second system has a piano accompaniment with a treble and bass clef, marked *sf*. The music is in 7/8 time and G major. The vocal line features triplet eighth notes and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes and triplets.

Vi - - - ve no-tre patron, Jean-Pier - - - re! A la san-

Vi - - - ve no-tre patron, Jean-Pier - - - re! A la san-

Detailed description: This system contains the third and fourth systems of music. The top system has a vocal line with lyrics 'Vi - - - ve no-tre patron, Jean-Pier - - - re! A la san-' and a bass line. The second system has a piano accompaniment with a treble and bass clef. The music is in 7/8 time and G major. The vocal line features quarter notes and triplet eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes and triplets.

- té de son nou - veau ba - teau! ———

- té de son nou - veau ba - teau! ———

Detailed description: This system contains the fifth and sixth systems of music. The top system has a vocal line with lyrics '- té de son nou - veau ba - teau! ———' and a bass line. The second system has a piano accompaniment with a treble and bass clef. The music is in 7/8 time and G major. The vocal line features quarter notes and triplet eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes and triplets.



JACQUES.

*f* Et qu'il ramène au port tousses mate - lots.

JEAN-PIERRE (très gentiment à JACQUES)

*p* Ah! mon bra - ve Jac - ques, c'est toi qui l'as

J-P. - tôt, de ta so - li - de poi - gne, va main - te - nar la bar -

a piacere.

**Allegro** Tempo.

J-P. - re de ma nou - vel - le bar - que que l'on baptise - ra par ton

JACQUES (ému)

Pa - tron Jean - Pier - re, vous le sa - vez, je n'ai qu'un seul dé -

*p*

Detailed description: This block contains the first system of a musical score. It features a vocal line for Jacques (ému) in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are "Pa - tron Jean - Pier - re, vous le sa - vez, je n'ai qu'un seul dé -". Below the vocal line are two piano accompaniment staves. The piano part begins with a dynamic marking of *p* (piano).

- sir, rester tou - jours — à vos cô - tés —

JEAN-PIERRE (lui donnant la main)

Je le sais, mon a - mi —

*p*

Detailed description: This block contains the second system of the musical score. It features a vocal line for Jean-Pierre (lui donnant la main) in bass clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are "- sir, rester tou - jours — à vos cô - tés —" and "Je le sais, mon a - mi —". Below the vocal line are two piano accompaniment staves. The piano part continues with a dynamic marking of *p* (piano).

(♩ = 108)

All<sup>o</sup> mod<sup>o</sup> (familièrement)

Voilà bientôt cinq ans que l'on navigue en.

All<sup>o</sup> mod<sup>o</sup>

*p*

Detailed description: This block contains the final system of the musical score. It features a vocal line in bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "Voilà bientôt cinq ans que l'on navigue en.". Below the vocal line are two piano accompaniment staves. The piano part includes a dynamic marking of *p* (piano) and features triplets in both the vocal and piano parts.

J-P. *f*  
 - sem - ble, \_\_\_\_\_ nuit et jour sur les flots et bravant la tem -

JACQUES. (heureux et rieur)

J-P.  
 Par - tageant les dim - gers.  
 - pê - te. Et que de

J-P.  
 fois, \_\_\_\_\_ je le pro - clame ici, ta for - ce sup -

J-P. *p*  
 - ant l'aïen - ne qui me quitte a - vec l'a - ge, nous a sauvés!

## JACQUES. (très simple)

Ne parlons plus de ça... ne suis-je pas — vo-tre pi-

(♩ = ♩)

*sf*

- lo - - - - - te?

JEAN-PIERRE.

Et moi, ton vieux pa-

*sf*

(lui serrant les mains)

*sf*

**All° con brio.** (♩ = 112)

- tron, sur - tout — deux ca-ma - ra - - des.

**All° con brio 8**

JACQUES. *ff*

On sé - paule à la bar - - - re pour

J.-P. *ff*  
On sé - paule à la bar - - - re pour

TÉNORS. *ff*  
On sé - paule à la bar - - - re pour

BASSES. *ff*  
On sé - paule à la bar - - - re pour

J. dé - fi - er le flot, hap - pant - sans - - - crier

J.-P. dé - fi - er le flot, hap - pant - sans - - - crier


J. dé - fi - er le flot, hap - pant - sans - - - crier


J.-P. dé - fi - er le flot, hap - pant - sans - - - crier

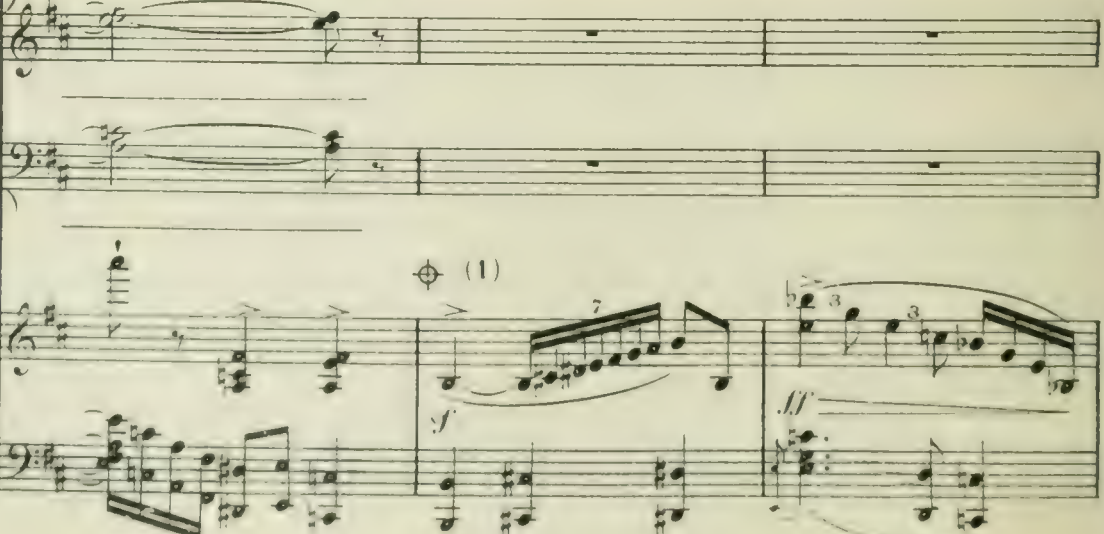
J.  ga - - - re, mous - - ses et ma.te.lots.

J-P.  ga - - - re, mous - - ses et ma.te.lots.



J.   $\oplus$

J-P. 



$\oplus$  (1)

(1) à l'Opéra-Comique on passe du signe  $\oplus$  au signe  $\oplus$  page 55

Piano accompaniment for the first system, featuring a treble and bass clef with dynamic markings of *sf* and *ff*.

Piano accompaniment for the second system, featuring a treble and bass clef with dynamic markings of *sf* and *dim.*

♩

JACQUES. *mf*

★ Sa - - chant que dans l'o - ra - - ge

JEAN-PIERRE. *mf*

★ Sa - - chant que dans l'o - ra - - ge

Piano accompaniment for the third system, featuring a treble and bass clef with dynamic markings of *p* and accents.

accompl  
en cas de  
coupure

en octave-  
aux 2 main-

J. au mi- lieu des em- bruns, des va- - gues déchai -

J. P. au mi- lieu des em- bruns, des va- - gues déchai -

Piano accompaniment for the fourth system, featuring a treble and bass clef with dynamic markings of *sf* and accents.

★ Paroles traduites du cantique des Pêcheurs basques

J. *ff* - né - - - es, *mf* comp - tant bien l'un sur

J.-P. *ff* - né - - - es, *mf* comp - tant bien l'un sur

J. l'au - - - tre, dé - - vou.és corps et

J.-P. l'au - - - tre, dé - - vou.és corps et

J. â - - - me, Cha -

J.-P. â - - - me, Cha -



I.  
 - cun de nous gaie-ment mar-cherait pour sauver

I-P.  
 - cun de nous gaie-ment mar-cherait pour sauver

I.  
 son a-mi, ——— s'il é-tait — endan-ger.

I-P.  
 son a-mi, ——— s'il é-tait — endan-ger.

TÉNORS.

BASSES.

8

*sf*

*ff*

*f*

*Red.*

-chant que dans l'o - ra - - ge, au mi-lieu des

-chant que dans l'o - ra - - ge, au mi-lieu des ou

- bruns des va - gues déchaî - né - - - - - es,

- bruns des va - gues déchaî - né - - - - - es,

comp - tant bien l'un sur l'au - - - - - tre, dé - voués corps et

comp - tant bien l'un sur l'au - - - - - tre, dé - voués corps et

â - - - - me, Cha - cun de nous gaie -

â - - - - me, Cha - cun de nous gaie -

ment mar - cherait pour sauver son ami.

The first system of the musical score consists of four staves. The top two staves are vocal lines, with the lyrics "ment mar - cherait pour sauver son ami." written below them. The bottom two staves are piano accompaniment. The piano part features a steady bass line and a more active treble line with chords and melodic fragments. Dynamic markings include *f* (forte) and *mf* (mezzo-forte).

— sil é - tait — en dan - ger. —

The second system of the musical score consists of four staves. The top two staves are vocal lines, with the lyrics "— sil é - tait — en dan - ger. —" written below them. The bottom two staves are piano accompaniment. The piano part features a steady bass line and a more active treble line with chords and melodic fragments. Dynamic markings include *f* (forte) and *mf* (mezzo-forte).

The third system of the musical score consists of two staves, both piano accompaniment. The piano part features a steady bass line and a more active treble line with chords and melodic fragments. Dynamic markings include *f* (forte) and *mf* (mezzo-forte).

*f* *dim.*

JEAN-PIERRE. (avec attendrissement)

Et toi, mon vieux ba -

*p*

- teau, que ce - lui - ci va

*f*

rem - - pla - cer, mais

*f*

J.P. *toi, ma vieil - le "Mou - et - te"*

J.P. *je ne veux pas te voir pas - ser au servi - ce d'un*

*f.* *a piacere.*

J.P. *au - tre; ou qu'on te bri - se*

*Red.*

J.P. *et que tu souf - fres en te ressentant*

*f* *a piacere.*

J.-P.

plus — ai — mé — e.

*segue.*

*f*

J.-P.

Je te fe — rai — por — ter

*f* *p*

J.-P.

là — haut, dans mon ver — ger,

J.-P.

pour te lais — ser en — tendre encor la voix de l'Océan,

*f*

J-P. *cresc.* *a piacere.* 3

et de là, de là dominer la

J-P. ***ff*** *p.*

mer.

TÉNORS.

BASSES. (Parlé.) Bravo! Bravo! Vive Jean - Pierre!

***ff*** *p.*

JEAN-PIERRE

*ff* *p.*

Pour nous en - tre, en -

Variante

bar - que, c'est une a - mi - e.

J-P  
rins, no - tre bar - que, c'est une a - mi - e.

Adagio. (♩ = 52)

MADELEINE.

(regardant l'ancienne barque)

Voilà parler, Jean Pier - re! Pauvre Mouet - te, que de

M:  
fois t'ai-je attendu - e, les yeux tout pleins de lar - mes,

(tendant les bras à son fils)

M:  
car tu portais mon Jac - ques. Viens m'embrasser, mon gas.



Andante espressivo.

*cresc. molto.*

JEAN-PIERRE. (joyeusement)

*f.* Ah? Eh! le ca.ba.re.tier, les ver.ressont  
Allegro.

*sf* *pp*

J-P: vi - - - des?

*f.*

J-P: Que fait donc Marie-

TÉNORS. On t'é.coutait, Jean Pier - re!

BASSES. On t'é.coutait, Jean Pier - re!

*f.*

a piacere

a Tempo

J.P.

An ne? sans doute à sa toi let - te... ah! les femmes les fem - mes!

*segue* *cresc.* a Tempo

TÉNORS. (appelant)

Marie-An

BASSES. (appelant)

ne!

Marie-An

ne!

Marie-An

ne!

MARIE-ANNE (arrivant)

*ff*

Pè

M.A.

re, que c'est méchant de gronder, car aujourd'hui, je suis mar.

M.A. *rai - ne. Si je vous ai quit - tés, c'est que j'ai vou - lu*

M.A. *met - tre mes beaux habits de fé - te, mon fi - chu enden -*

M.A. *- tel - le et ma ro - be de soie.*

JEAN - PIERRE

Alf

J.P. *— que te voilà belle, il faut que je t'em - bras -*

## MARIE-ANNE. (tendant la joue)

Ça ne me fait pas

Je n'ose te toucher avec mes mains cal-leu - ses.

## Moderato. (♩ = 69)

peur, et j'attends ton bai - ser.

Moderato.

## JEAN-PIERRE.

Ah!

*dolce*

*f*

*And.*

(l'embrassant)

*p*

La ché-rie de mon cœur!

*pp*

(aux pêcheurs) **Vivo.**

Al - lons, fi - lons nous ha - bil - ler.

**Vivo.**

*pp*

(à JACQUES)

Toi, ran - ge les fi - lets, en te dé - pêchant fer - me; il

faut ê - tre prêt pour la fê - te. C'est toi qui conduis la manœu - vre!

**f**

segue.

**a Tempo.**

Puis, tu viendras à la mai -

**f**

**p**

J-P.

son chercher le fils! mon pe-tit Paul, tout fier

*f*

J-P.

d'être le mousse du nou-vel é-qui-pa-ge.

*p*

JACQUES.

On y sera, patron. (♩ = 112)

All<sup>o</sup> moderato. *pp*

*pp*

*pp* *p*

*p* *dim.* *pp*

JACQUES (inconsciemment, tout en rangeant les filets, chante un refrain de matelot, sans

*mf*  
D'puis ——— long-temps ——— la

*f* *p*

voir MARIE-ANNE qui laisse partir tout le monde et regarde si personne ne peut les surprendre.)

barque est parti- e. On a quit-té

*f* *p*

J. sa bonne a - mi - - - e...

J. Le ciel est noir, On n'peut rien

J. voir... Lais - sons grê - ler! Laissons ton - ner!

J. *p* Sur le ba - teau qui peut gé -



J. *mir, Puisque l'ex - il va fi - nir?*

J. *a piacere.*  
*Les cœurs sont tout joy-*

*p* *segue.*

**a Tempo**

J. *- eux, tout bat - tant — d'es - pé - ran - ce, On doit voir au mo-*

J. *f* *tin, — les fa - laises de Fran -*

a Tempo

ce!

*p*  
D'puis ——— long-temps, ——— la

MARIE-ANNE va près du hangar où JACQUES est occupé à ranger ses filets et

barque est par - ti - - e, On a quit - té

continue sa chanson.

MARIE-ANNE

On a quit -  
sa bonne ami - - - - e!

The first system shows Marie-Anne's vocal line starting with a quarter rest, followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

poco meno vivo.

- té sa bonne a - mi - - - - .

segue.

The second system continues the vocal line with a similar melodic structure. The piano accompaniment includes a section marked 'segue' with a more active rhythmic pattern.

Moderato.

(rience) *p*

Quoi, vous tremblez.

JACQUES. *p*  
Ah! vous m'avez sur - pris.

Moderato.

The third system features a dialogue between Marie-Anne and Jacques. Marie-Anne's line is marked 'Moderato' and includes the instruction '(rience) p'. Jacques' line is also marked 'Moderato' and 'p'. The piano accompaniment consists of sustained chords in both hands.

(avec coquetterie) **Animato.** (subitement embarrassée)

M-A. Jacques, qu'avez-vous, dites-moi? Ah! je croy-

J. (très ému)  
Jen'ai rien!

**Animato.**

**All<sup>o</sup> ma non troppo.**


M-A. -ais... Pardon! excusez-moi! — jem'en vais. Adieu,  
**All<sup>o</sup> ma non troppo.**

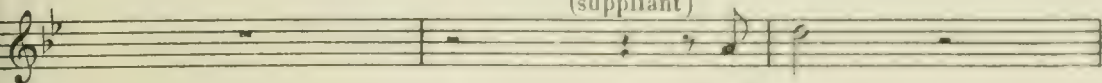
*p* *pp*

M-A. Jacques! Mais oui, je vous lais - se, i -

**JACQUES.** (avec un sentiment de reproche)  
Adieu! vous me lais - sez?

*p* (les yeux baissés) *ff*


M-A.    
 - ci je n'ai que fai - re, et l'on m'attend là-bas.

J.    
 (suppliant)   
 Res - tez!



*pp*   
 *f*

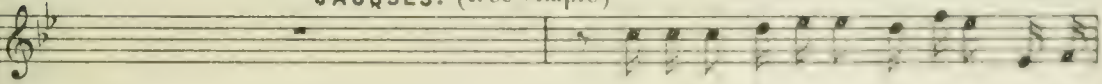
(joyeuse, avec un peu de coquetterie)

M-A.    
 Alors, vous avez donc quelque chose à me di - re?



*cresc.*   
 *espressif*

JACQUES. (très simple)

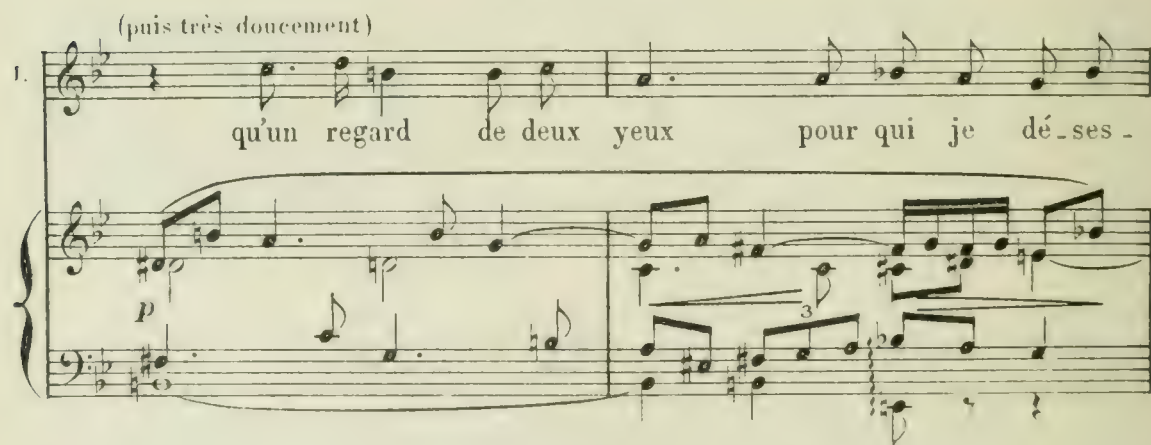
   
 Il suf.fit de me voir plus ému qu'un en.

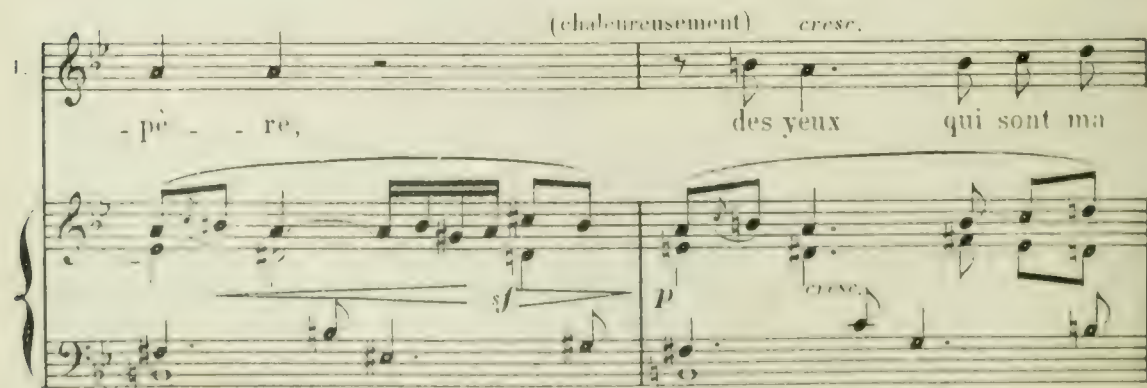


*p*

1.  *f* fait quand je suis près de vous, le cœur tout défail - lant.

1. (presque brutalement)  *f* Moi, moi, — qui ne crains rien sur la ter - re

1. (puis très doucement)  *p* qu'un regard de deux yeux pour qui je dé - ses -

1. (chaleureusement) *cresc.*  *f* - pe - re, des yeux qui sont ma

J. *f*  
vi - e, et dont j'ai fait mon bien, de-

*p* *And.* **Pas lent**  
J. yeux — qui font l'o - - ra - - ge ou le calme en mon â - me,

J. pour qui — je me ven - drais et devien-

*- cendo.*  
J. - drais infâ - - me, des yeux que vous connaissez bien...

## MARIE-ANNE. (émue)

Que je connais?..

Quand la vague est terri - ble, et que l'on

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats (B-flat and E-flat). It starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment starts with a treble clef and a key signature of two flats, featuring a half note G3 and a half note B3. The bass line starts with a bass clef and a key signature of two flats, featuring a half note G2 and a half note B2. The system concludes with a double bar line.

croit pé - rir, ——— on voit ——— tous ceux qu'on ai - -

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of two flats, featuring a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a treble clef and a key signature of two flats, featuring a half note G3 and a half note B3. The system concludes with a double bar line.

- - me ap - pa - raî - tre sou - dain en cet ins - tant su - prê - - me.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of two flats, featuring a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a treble clef and a key signature of two flats, featuring a half note G3 and a half note B3. The system concludes with a double bar line.

A. lors, toujours la même i - ma - ge se dresse devant moi...

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line starts with a treble clef and a key signature of two flats, featuring a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a treble clef and a key signature of two flats, featuring a half note G3 and a half note B3. The system concludes with a double bar line.



1. *Toujours... comme un trou - blant mira - ge.*

1. *Je vois vos*

(presque religieusement)  
*pp a piacere.* **Poco rit.**

1. *yeux! Les yeux de mon a - mi -*

*segue.*

**MARIE-ANNE.** **a Tempo**

*Et moi de même ainsi que vous, dans le pé - ril*

(♩ = 112)

**Moderato e poco a poco agitato.**

M-A. — je pen - se à ceux que j'ai - - - me.

*segue.*

*pp* 6 6 6

*p*

M-A. Sous l'ou - ragan,

M-A. sous les ra-fa - - -

**poco a poco accelerando.**

M-A. - les, par les nuits d'hiver

Vivo.

M-A. *f* *Q.c.c.*

gla - ci -

*Vivo.* *f*

M-A. *p*

los, vers la

*f*

M-A.

croix des ma - rins lors-que je vien - pri - er,

*pp* *dim.*

M-A.

Ab! je prie bien pour u... Au...

*pp*

Allegro con moto. (♩ = 126)

M-A. -ques!  
**JACQUES.** *f*  
 Pour moi?  
 Allegro con moto.

*f*  
 L'ai-je en - ten - du - - - e?  
*p*

**MARIE-ANNE.**  
 Je ne sais pas men - tir.  
*pp*  
*a piacere.*

(très simplement)  
 M. A. Je vous ai - - - me!  
*pp*

Allegro. (♩ = 116)

ff

6 6 6 12

JACQUES. (ému, fou de joie)

Et moi, de-puis tou - jours,

je — me

3 3 3 3

12

vis que pour vous! Con fuoco accelerando.

sf sf sf sf

12 12

12 12

MARIE-ANNE. *p* (très librement)

M-A. *p* (très librement)

Peut ê - - tre ai-je eugrandtort de

M-A.

vous conter mon â - me, mais vous ê - tes un brave

M-A. (naïvement)

cœur, en vous j'ai foi; et je suis une honnête

M-A.

fil - - - le. Al - lons trouver mon pè - - - re.

Vivo. (♩ = 132) JACQUES.

Je sais — ce qui m'at-tend.

Vivo.

*fp*

1. On est a - mis tant qu'on travaille en - sem - - - ble...

*f*

1. Mais a - près...

1. A - près... Jean Potrest

ri - - - che, et moi, sans le sou.

MARIE-ANNE.

Jamais pa-reille i - dé - e n'aurait pu me ve -

**Andante** ( $\text{♩} = 50$ )  
(Gentiment, lui redonnant courage)

M. A.

- nir. Nest-il pas na-tu -

**Andante.**

M. A.

- rel que deux cœurs s'aimant bien puis - sent s'enga - ger l'un à l'au - -



M-A. *tre,* et la main dans la main que l'on pas - se la

The first system of music consists of a vocal line (M-A) and a piano accompaniment. The vocal line begins with a rest followed by the syllable 'tre,' and continues with the lyrics 'et la main dans la main que l'on pas - se la'. The piano accompaniment features a melody in the right hand and a harmonic accompaniment in the left hand, both in G major.

M-A. vi - - - e jusqu'à l'heu - re der - niè - - - re! Mon

The second system of music continues the vocal line and piano accompaniment. The vocal line has the lyrics 'vi - - - e jusqu'à l'heu - re der - niè - - - re! Mon'. The piano accompaniment includes a *pp* (pianissimo) dynamic marking and concludes with a double bar line.

M-A. père était très pau - vre quand il se ma - ri - a; ma mè - re n'avait  
(♩ = ♩)

The third system of music features a vocal line and piano accompaniment. The vocal line has the lyrics 'père était très pau - vre quand il se ma - ri - a; ma mè - re n'avait'. A tempo change is indicated by '(♩ = ♩)'. The piano accompaniment includes a *pp* dynamic marking and concludes with a double bar line.

M-A. rien. Ché - ro

The fourth system of music features a vocal line and piano accompaniment. The vocal line has the lyrics 'rien. Ché - ro'. The piano accompaniment includes a *p* (piano) dynamic marking and concludes with a double bar line.

M.A.

mè - - - - - re!

c.  
Ped.

M.A.

Ped. sf pp

**Più vivo.**

M.A.

Mon pè-re m'aimetant doit aimer ce-lui que j'ai - me.

**Più vivo.**

p

**All<sup>o</sup> vivace.** (♩ = 176)  
JACQUES.

**All<sup>o</sup> vivace.**

Hé - las! je le crains trop...

p

1. *tr*  
 Vous vous trom - pez, j'ai de l'an-

Detailed description: This system contains the first line of music. The vocal line (treble clef) begins with a triplet of eighth notes, followed by a half note and a quarter note. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes. The lyrics are "Vous vous trom - pez, j'ai de l'an-".

1. *f*  
 - gois - - - - se au cœur.

Detailed description: This system contains the second line of music. The vocal line (treble clef) has a long note followed by a quarter note. The piano accompaniment (grand staff) includes dynamic markings like *f* and *sf*. The lyrics are "- gois - - - - se au cœur.".

1. Je redou - te l'instant où tenant dans ses

Detailed description: This system contains the third line of music. The vocal line (treble clef) has a quarter note followed by a half note. The piano accompaniment (grand staff) features a steady eighth-note accompaniment. The lyrics are "Je redou - te l'instant où tenant dans ses".

1. mains no - tre sort à tous

Detailed description: This system contains the fourth line of music. The vocal line (treble clef) has a half note followed by a quarter note. The piano accompaniment (grand staff) continues with eighth-note accompaniment. The lyrics are "mains no - tre sort à tous".

1. *deux,*

*cresc.*

1. *p*  
il peut nous rendre heureux ou nous dé-

*fp* *sf*

1. ses pé-ter. J'ai de l'an-

*sf*

1. -gois - - - se au cœur!

*f* *sf*

MARIE-ANNE

*p*  
 Pour - quoi dé - ses - pé - rer

M-A.  
 tout - à - coup sans rai - son?

*legato.*

M-A.  
 Mon père s'at - ten - dri - ra,

M-A.  
 j'en suis sû - re.

*p*

JACQUES.

Dieu le veuil le, Dieu nous

gar de!

MARIE-ANNE.

C'est vrai,

vous l'a-vez dit: Dieu nous gar

*a piacere* *a Tempo* *f*

M-A. de, Dieu nous gar

Q. ed.

M-A. de!

*dim.* *rit.*

**Lento.** (♩ = 44)

M-A. *p* Quand la nuit l'orage sombre gronde et couvre de son ombre,

**Lento.**

M-A. sous les vagues écuman-tes, la pri-ère se qui-tes.

*pp*

M-A. *- mit,* en Dieu, qui voit sa mi - sè - re,

*pp*

M-A. en lui seul, le pêcheur es - pè - re... Les mains

*pp*

M-A. jointes, en pri - è - re, *f* il l'implore *pp* à ge - noux.

*f* *pp*

*p* *pp*

Ped.

JACQUES. A - près l'o - ra - ge voi-ci le cal - me; sous le bon

*mf* *p*



J. vent s'enfle la voi - le. Je sens l'espoir re -

J. - naî - tre! Mon ciel sem - plit d'é -

MARIE-ANNE.

J. En Dieu, qui voit sa mi - sè - re, en lui seul  
- toi - les! Ma - ri - e.

M-A *sf*  
le pêcheur es-pè - re, les mains jointes, en pri-è - re,  
ai - mé - - e,

The first system of music consists of three staves. The top staff is for the vocal line (M-A), starting with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "le pêcheur es-pè - re, les mains jointes, en pri-è - re," followed by "ai - mé - - e,". The dynamic marking *sf* (sforzando) is placed above the first measure. The middle staff is for the vocal line (J), with lyrics "ai - mé - - e,". The bottom staff is for the piano accompaniment, with treble and bass clefs. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand, with various articulations and phrasing.

M-A *pp*  
il l'implore à ge - noux.  
Mari - - - e, je t'ado - - - re,  
*pp* *f* *con anima*  
*p* *pp* *ff*  
Red.

The second system of music consists of three staves. The top staff is for the vocal line (M-A), starting with a treble clef and a key signature of two sharps. The lyrics are "il l'implore à ge - noux." followed by "Mari - - - e, je t'ado - - - re,". The dynamic marking *pp* (pianissimo) is placed above the first measure. The middle staff is for the vocal line (J), with lyrics "Mari - - - e, je t'ado - - - re,". The dynamic marking *f* (forte) is placed above the first measure, and *con anima* is written above the second measure. The bottom staff is for the piano accompaniment, with treble and bass clefs. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand, with various articulations and phrasing. The dynamic marking *p* (piano) is placed below the first measure, *pp* below the second measure, and *ff* (fortissimo) below the third measure. The word "Red." is written below the piano part.

J  
j'ai du so - leil au cœur!

The third system of music consists of two staves. The top staff is for the vocal line (J), starting with a treble clef and a key signature of two sharps. The lyrics are "j'ai du so - leil au cœur!". The bottom staff is for the piano accompaniment, with treble and bass clefs. The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand, with various articulations and phrasing.

*f*  
C'est toi, mon doux prin-temps, prin-temps

*p*  
par qui tout refléu-rit!

*suivez p*  
*espress*

MARIE-ANNE. *p*

*dim.*  
do-re! Je ta-do-re! Qu'a-je

M-A.  
mais nos deux â-mes soient ré-u-ni-es!

**Poco rit.**

A.

mais nos deux âmes soient réunies.

Très chastement. Debout l'un près de l'autre, les mains jointes comme en prière.

M-A.

JACQUES.

Devant Dieu qui nous voit sincères, pour jamais l'un à l'autre, échangeons nos paroles.

M-A.

J.

Tempo 1?

Poco meno

Tempo 1?

l'autre, échangeons nos paroles.

Librement

rit.

a Tempo

M. A.

J.

et nos serments de tendresse é - ter - nel - - - le!

et nos serments de tendresse é - ter - nel - - - le!

Red.

Adagio.

MARC (dans la coulisse.)

Ho\_hého!

Adagio.

Red.

JACQUES.

Allegro.

C'est la procession qui commence:

Ho\_hého! Ho\_hého!

Allegro.

MARIE-ANNE.

Adagio.

Oui, Jacques à tout à l'heu - re!  
 (lui envoyant un baiser)  
 sauvez-vous? Tout mon cœur!  
 (se rapprochant)  
 Ho\_hého!

The first system of music features a vocal line for Marie-Anne and a piano accompaniment. The vocal line is in a 2/4 time signature and begins with a rest, followed by the lyrics 'Oui, Jacques à tout à l'heu - re!' with a stage direction '(lui envoyant un baiser)'. The piano accompaniment consists of a few chords in the right hand and rests in the left hand. The system concludes with a double bar line and a 2/4 time signature.

Adagio.

Ho\_hého! Ho\_hého! Allons, flâ -  
 Moderato. (en scène)  
 Moderato.

The second system continues the vocal line with 'Ho\_hého! Ho\_hého! Allons, flâ -' and a stage direction '(en scène)'. The tempo is marked 'Moderato'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The system ends with a double bar line and a 2/4 time signature.

JACQUES.

Mer - ci, je vais me dépê -  
 - neur, il faut aller chercher

The third system features the vocal line for Jacques with the lyrics 'Mer - ci, je vais me dépê -' and '- neur, il faut aller chercher'. The piano accompaniment includes a melodic line in the right hand and chords in the left hand. The system concludes with a double bar line and a common time signature.

## Allegro. (♩ = 120)

cher.

CHŒUR D'ENFANTS (Des gamins peu à peu envahissent la scène)

Allegro. Gai, gai, ca-rillon-nons, c'est la fête on va dan-

The first system of the score consists of two staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It begins with a whole note rest followed by the lyrics 'cher.' and then a series of eighth notes with the lyrics '(Des gamins peu à peu envahissent la scène)'. The bottom staff is a piano accompaniment in treble and bass clefs, starting with a piano (p) dynamic and a series of eighth notes.

- ser!

Gai, gai, der-hin.

The second system continues the vocal line and piano accompaniment. The vocal line has a triplet of eighth notes with the lyrics '- ser!' and then continues with 'Gai, gai, der-hin.' The piano accompaniment features a steady eighth-note pattern in both hands.

- gué, c'est la fête, on va dan-ser!

The third system shows the vocal line with the lyrics '- gué, c'est la fête, on va dan-ser!' and an eighth-note triplet. The piano accompaniment continues with its eighth-note pattern.

Dig din don, — ca-rillon-nous, — c'est la fête, on va danser!

The fourth system concludes the page with the vocal line singing 'Dig din don, — ca-rillon-nous, — c'est la fête, on va danser!' and a final eighth-note triplet. The piano accompaniment ends with a trill in the right hand.

Les parrains vont arriver, dig din don, dig din don. Ah!

(♩ = ♩)  
**Con brio.** (On hisse les pavois)

*ff*

(♩ = 96)  
**Moderato assai.** Des jeunes filles arrivent en blanc, des pêcheuses en costume de

*p*

travail, les filets enguirlandés, puis deux fillettes en simple costume de pêche, des bouquets

*p*

à la main; deux autres jeunes filles portant des bannières et précédant un groupe entourant

*p*



la statue de la Vierge. Pêcheurs et pêcheuses dans leurs costumes pittoresques tenant de

Piano accompaniment for the first system of music, featuring a treble and bass clef with various chords and melodic lines.

cierges de cire allumés. L'hôtelier sort du cabaret et, avec l'aide de JEANNE, dresse sur une

Piano accompaniment for the second system of music, including a *pp* dynamic marking and a triplet of eighth notes in the bass line.

petite table couverte d'une simple serviette, une sorte de petit autel sur lequel il place un tableau

Piano accompaniment for the third system of music, featuring a triplet of eighth notes in the bass line and a *a piacere* marking above the treble staff.

entouré de bouquets et de deux chandeliers dont il allume les cierges

**a Tempo**

*p* SOPR.

Vocal line for Soprano, starting with the lyrics "Ky - ri - e e - le - i - son, Chris - te e - le - i -".

*p* CONTR.

Vocal line for Contralto, starting with the lyrics "Ky - ri - e e - le - i - son, Chris - te e - le - i -".

TÉNORS.

BASSES.

**a Tempo.**

Piano accompaniment for the final system of music, including a *p* dynamic marking and a triplet of eighth notes in the bass line.

son, e - le - i - son, e -

son, e - le - i - son, Chris -

*p*

Ky - ri - e e - le - i - son, Chris -

*p*

(1) Après les jeunes filles, JEAN-PIERRE et

le - i - son.

te e - le - i - son.

*mf*

Ma - ter a - ma - bi -

te e - le - i - son.

1 Au théâtre, si il est nécessaire pour le défilé du cortège on pourra répéter les 8 premières mesures du Kyrie, page 85 (Voir la partition d'orchestre)

MARIE-ANNE suivis de l'équipage avec le petit mousse et JACQUES; sa mère est près de lui; il

T. *lis, Ma - ter cre - a - to - ris,*

B.

porte sur sa vareuse la médaille militaire et la médaille de sauvetage, et tient en ses mains

*cresc.*

T. *Ma - ter ve - ne - ran - da,*

B.

un petit bateau ex-voto.

Entre le vieux père

T. *o - ra pro no - bis.*

B. *o - ra pro no - bis.*

vêtu d'un surplis, le bréviaire sur la poitrine (des mousses portent l'eau bénite, l'encensoir et la croix)

*ff* SOPR.

Ky - ri - e e - le - i - son, — Chris - te e -

*ff* CONTR.

Ky - ri - e e - le - i - son, — Chris - te e -

*ff*

Ky - ri - e e - le - i - son, — Chris - te e -

*ff*

Ky - ri - e e - le - i - son, — Chris - te e -

se dirige vers le bateau dont il fait le tour en l'encensant.

- le - i - son, —

- le - i - son, — Chris - te, —

*ff*

- le - i - son, — Ky - ri - e e - le - i - son, —

*ff*

- le - i - son, — Ky - ri - e e - le - i - son, —

Chris - te e - le - i - son. Vir - go

Chris - te e - le - i - son. Vir - go

Chris - te e - le - i - son. Vir - go

Chris - te e - le - i - son. Vir - go

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "Chris - te e - le - i - son. Vir - go". The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *mf* and *f*.

pru - dens, Vir - go cle - mens,

pru - dens, Vir - go cle - mens,

pru - dens, Vir - go

pru - dens, Vir - go

The second system continues the vocal and piano parts. The lyrics are "pru - dens, Vir - go cle - mens,". The piano accompaniment includes a section with a 3/4 time signature. Dynamics include *f*.

Vir - go fi - de - lis, Ro - sa  
Vir - go fi - de - lis, Ro - sa  
Fi - de - lis, Ro - sa  
Vas spi - ri - tu - a - le, Ro - sa

*p* *p* *p* *p* *p* *p* *p* *p*

*cresc.* *f*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass). The lyrics are: 'Vir - go fi - de - lis, Ro - sa' for the first two parts, 'Fi - de - lis, Ro - sa' for the third, and 'Vas spi - ri - tu - a - le, Ro - sa' for the fourth. The piano accompaniment is in the right and left hands, starting with a piano (*p*) dynamic and featuring a crescendo (*cresc.*) leading to a forte (*f*) dynamic.

mys - ti - ca, cau - sa nos - trae loe - ti - ti -  
mys - ti - ca, cau - sa nos - trae loe - ti - ti -  
mys - ti - ca, cau - sa nos - trae loe - ti - ti -  
mys - ti - ca, cau - sa nos - trae loe - ti - ti -

Detailed description: This system continues the vocal and piano parts from the first system. It features four vocal staves and a piano accompaniment. The lyrics are: 'mys - ti - ca, cau - sa nos - trae loe - ti - ti -' for all four voices. The piano accompaniment continues with a similar rhythmic pattern, ending with a final chord in the right hand.

Allegro (Même mouv!) (♩ = ♩)

MARIE-ANNE.

*p*  
Que

ti - a.

a.

a.

Allegro (Même mouv!)

*p*

Ped.

M-A.

tous nos vœux, mon - tant de li

M-A.

ter - re, vien - neut pis - qu'à un. Sa -

A.  
Mè - - - re du Sau - veur mort sur la

M.A.  
croix, *p* Con - so - la - tri - ce

M.A.  
de mi - sè - re, é - cou - te ma voix qui sup - *cresc.*

M.A.  
- pli - e, *p* Ah! Vier - ge Mari - - e,



M-A. *ex - au - ce - nous, Vier - ge Mari - e.*

M-A. *cresc. ex - au - ce - nous, Sain - te Mè -*

M-A. *re - du*

M-A. *rit. a Tempo. Sau - veur.*

MARIE-ANNE et JACQUES montent sur le bateau.

MADELEINE (naïve)

Regardez

M<sup>e</sup>  
 donc, patron Jean-Pier \_ re, comme ils sont gentils tous les deux!

M<sup>e</sup>  
 Quel jo-li cou-ple ça fe - rait...  
 JEAN-PIERRE (rudement)

Ah! ça... deviens-tu

(1) Donner ma fille à un gassans le sou.  
 fol - - - le? Est-ce une idée à toi, est-ce une idée à lui?

MADELEINE. (craintive)

A moi,

je vous le ju - re!  
JEAN-PIERRE. *mf*  
A toi? tant mieux ma foi

La belle affai - - re! Ma fil - - le la com -

- pa - gne d'un gas sans le sou? Tu te mo - - ques de

1-1

moi, Tu sais, j'ai vu mou -

Detailed description: This system contains the first two measures of the piece. The vocal line is in bass clef, with lyrics 'moi, Tu sais, j'ai vu mou -'. The piano accompaniment consists of a treble and bass clef. The right hand has a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

1-0

rir ma pauvre et chère fem - - - me

Detailed description: This system contains the next two measures. The vocal line continues with 'rir ma pauvre et chère fem - - - me'. The piano accompaniment continues with similar rhythmic patterns, featuring a mix of eighth and sixteenth notes in the right hand and sustained chords in the left hand.

1-1

se crevant à la pei - - ne, suc - combant aux an -

Detailed description: This system contains the next two measures. The vocal line includes the lyrics 'se crevant à la pei - - ne, suc - combant aux an -'. The piano accompaniment features a triplet of eighth notes in the right hand, marked with a '3' above the notes.

1-1

- gois - ses des lon - gues nuits d'at - ten - te par les soirs d'ou - ra -

Detailed description: This system contains the final two measures. The vocal line has the lyrics '- gois - ses des lon - gues nuits d'at - ten - te par les soirs d'ou - ra -'. The piano accompaniment includes a triplet of eighth notes in the right hand, marked with a '3' above the notes. The word 'cresc.' is written above the first measure of this system.

J-P. *f*  
 - gan. Ma fille vi - vie ain - si! Jamais! Non parlons

MADELEINE (timidement) *p*  
 Jac - - - ques ne m'a rien dit.

plus! Pour la Coupure

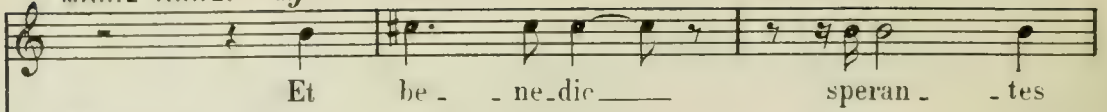
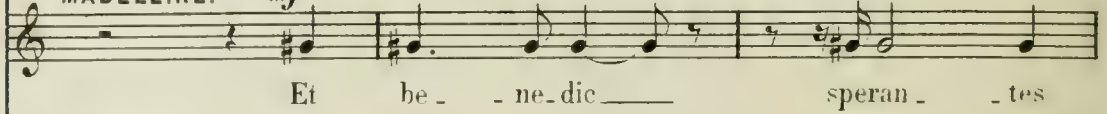
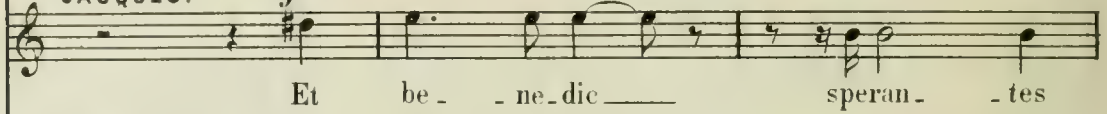
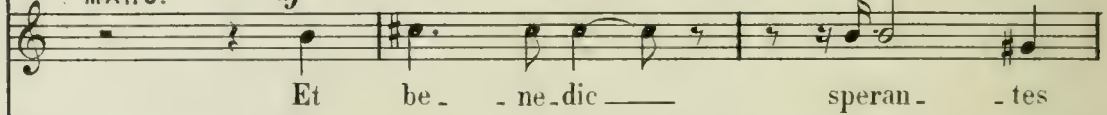
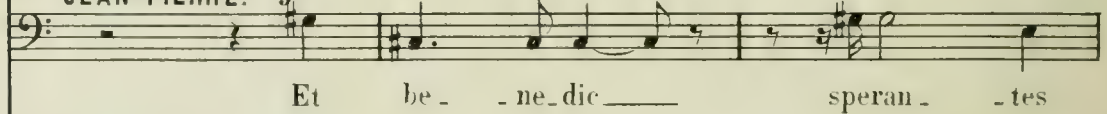
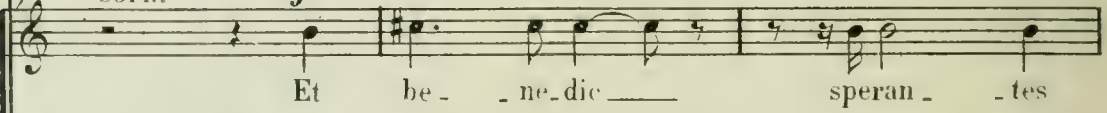
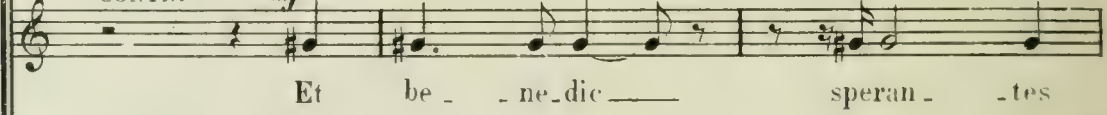
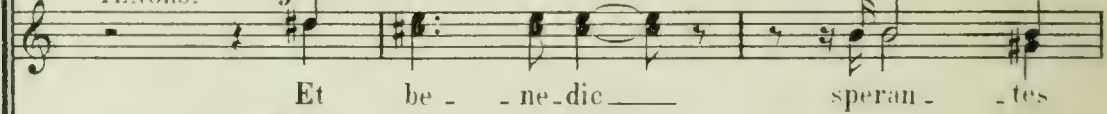
VI. *pp*  
 C'est une idée à moi.

*de l'assim...*

*Red.*

(Le Prêtre s'avance pour la bénédiction, tous s'agenouillent)

## Lento.

MARIE-ANNE. *mf*MADELEINE. *mf*JACQUES. *mf*MARC. *mf*JEAN-PIERRE. *mf*SOPR. *mf*CONTR. *mf*TÉNORS. *mf*BASSES. *mf*

Lento. (♩ = 76)



*pp*

M-A. in te Do\_mine, Do - mi-ne De - - - us.

*pp*

M. in te Do\_mine, Do - mi-ne De - - - us.

*pp*

J. in te Do\_mine, Do - mi-ne De - - - us.

*pp*

M. in te Do\_mine, Do - mi-ne De - - - us.

*pp*

J-P. in te Do\_mine, Do - mi-ne De - - - us.

*pp*

in te Do\_mine, Do - mi-ne De - - - us.

*pp*

in te Do\_mine, Do - mi-ne De - - - us.

*pp*

in te Do\_mine, Do - mi-ne De - - - us.

*pp*

in te Do\_mine, Do - mi-ne De - - - us.

*pp*

in te Do\_mine, Do - mi-ne De - - - us.

( La foule se relève )

JEAN-PIERRE.

Allegro. (♩ = 112)

Main - tenant, \_\_\_\_\_ fends les

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a rest, followed by a melodic phrase with a triplet of eighth notes. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line with triplets in the left hand. The tempo is marked 'Allegro' with a quarter note equal to 112 beats per minute.

The second system continues the vocal and piano parts. The vocal line has the lyrics 'flots, \_\_\_\_\_ ma nou - vel - le bar - que.' The piano accompaniment features a dense texture of chords and moving lines in both hands, with some triplets in the right hand.

The third system shows the vocal line with the lyrics 'De - main \_\_\_\_\_ tu vas por - ter'. The piano accompaniment is marked with a forte dynamic (*f*) and features prominent triplet patterns in both the right and left hands.

The fourth system concludes the page with the vocal line having the lyrics '\_\_\_\_\_ des gas vailants et forts, \_\_\_\_\_ des pêcheurs de Saint-'. The piano accompaniment is marked with a fortissimo dynamic (*ff*) and includes a fermata over the final chord.



J-P. *-Jean!*

TÉNORS. *ff*  
Ho - là! Ho - là!

BASSES. *ff*  
Ho - là! Ho - là!

T. *(Jacques avec les Ténors)*  
A nous, en - fants! Sa

B. *(Jean-Pierre avec les Basses)*  
A nous, en - fants! Sa

**Allegro deciso.**

T. - chant que dans Fo - ra - ge, Au milieu des em.

B. - chant que dans Fo - ra - ge, Au milieu des em.

**Allegro deciso.**

SOPR.  
 Dans l'o - ra - - - - ge,  
 CONTR.  
 Dans l'o - ra - - - - ge,  
 - bruns des va - gues déchaî - né - - - - es,  
 - bruns des va - gues déchaî - né - - - - es,

comp\_tant bien l'un sur l'au - - - - tre, dé - voués corps et  
 comp\_tant bien l'un sur l'au - - - - tre, dé - voués corps et

*ff*

corps et â - - - mes,

*ff*

corps et â - - - mes,

â - - - mes, Cha - cun de nous gaie -

â - - - mes, Cha - cun de nous gaie -

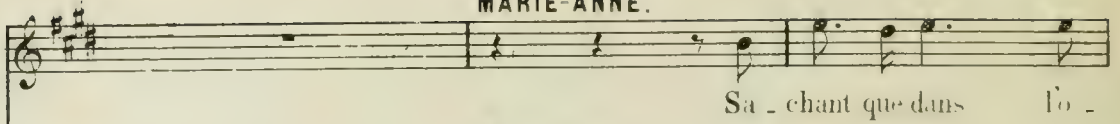
Pour sauver son a -

Pour sauver son a -

- ment mar - cherait pour sauver son ami -

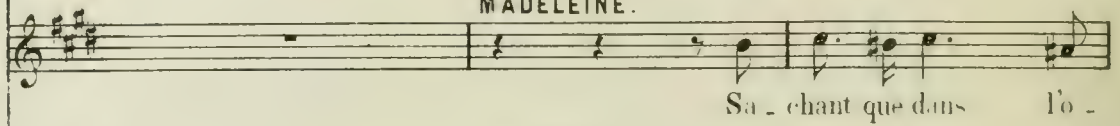
- ment mar - cherait pour sauver son ami -

MARIE-ANNE.



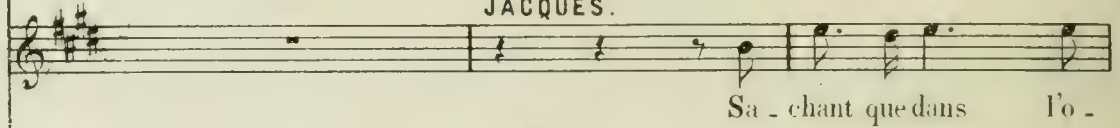
Sa - chant que dans l'o -

MADELEINE.



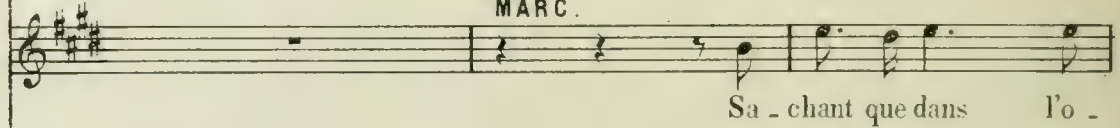
Sa - chant que dans l'o -

JACQUES.



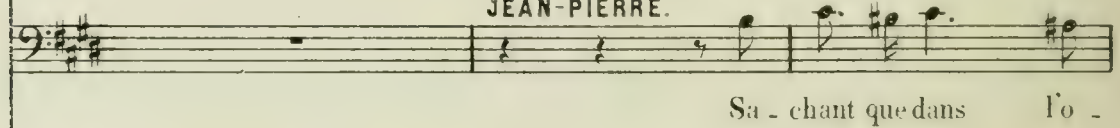
Sa - chant que dans l'o -

MARC.

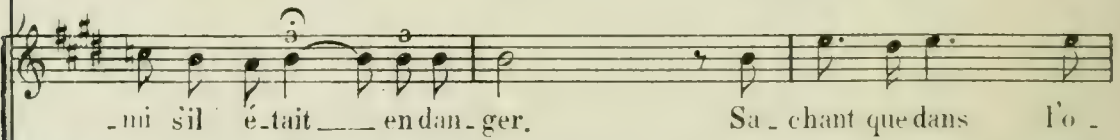


Sa - chant que dans l'o -

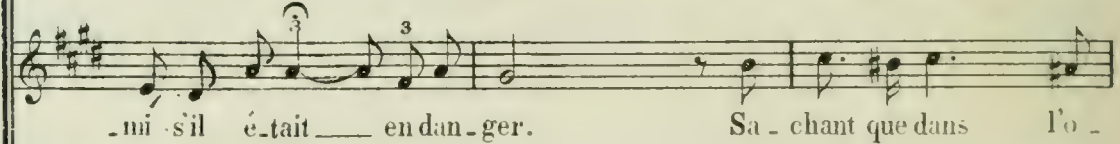
JEAN-PIERRE.



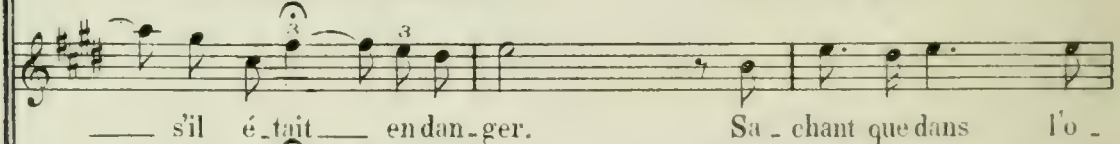
Sa - chant que dans l'o -



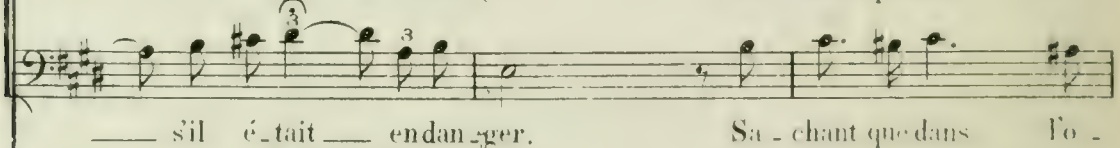
\_mi sil é\_tait en dan-ger. Sa - chant que dans l'o -



\_mi sil é\_tait en dan-ger. Sa - chant que dans l'o -




\_ sil é\_tait en dan-ger. Sa - chant que dans l'o -





\_ sil é\_tait en dan-ger. Sa - chant que dans l'o -





*sf* *ff* *ff*


M-A. 


M. 

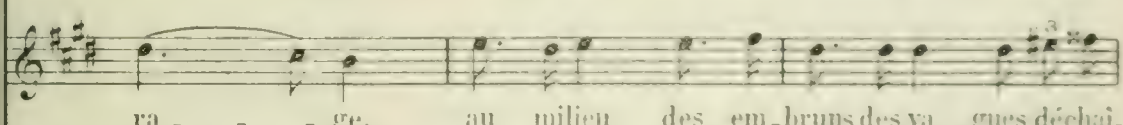
J. 

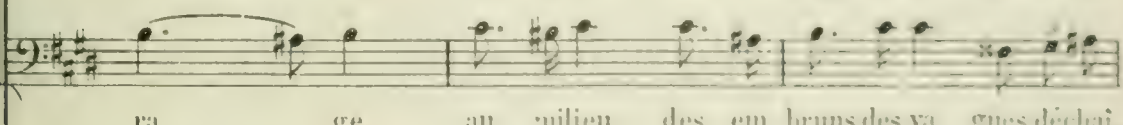
M. 

J-P. 













M. A.  
- né - - - - es, comptant bien l'un sur

ME  
- né - - - - es, comptant bien l'un sur

J.  
- né - - - - es, comptant bien l'un sur

M.  
- né - - - - es, comptant bien l'un sur

J-P.  
- né - - - - es, comptant bien l'un sur

- né - - - - es, comptant bien l'un sur

- né - - - - es, comptant bien l'un sur

- né - - - - es, comptant bien l'un sur


- né - - - - es, comptant bien l'un sur

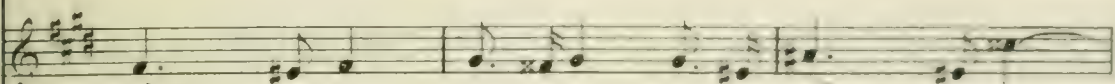
8

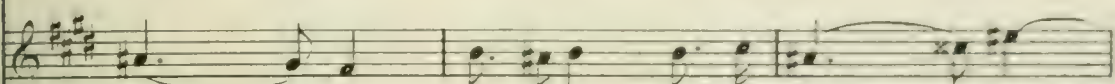
*f*


*f*


*f*


M-A.  l'au - - - tre, dé - voués corps et â - - - mes, —


M.  l'au - - - tre, dé - voués corps et â - - - mes, —

J.  l'au - - - tre, dé - voués corps et â - - - mes, —


M.  l'au - - - tre, dé - voués corps et â - - - mes, —

J.P.  l'au - - - tre, dé - voués corps et â - - - mes, —

 l'au - - - tre, dé - voués corps et â - - - mes, —

 l'au - - - tre, dé - voués corps et â - - - mes, —

 l'au - - - tre, dé - voués corps et â - - - mes, —

 l'au - - - tre, dé - voués corps et â - - - mes, —



M. A. Cha - cun de nous gaie - ment mar - cherait

V. Cha - cun de nous gaie - ment mar - cherait

J. Cha - cun de nous gaie - ment mar - cherait

M. Cha - cun de nous gaie - ment mar - cherait

J. P. Cha - cun de nous gaie - ment mar - cherait

Cha - cun de nous gaie - ment mar - cherait

Cha - cun de nous gaie - ment mar - cherait

Cha - cun de nous gaie - ment mar - cherait

Cha - cun de nous gaie - ment mar - cherait



M A  
pour sauver son a.mi s'il é.tait en dan.

ME  
pour sauver son a.mi s'il é.tait en dan.

J.  
pour sauver son a.mi s'il é.tait en dan.

M.  
pour sauver son a.mi s'il é.tait en dan.

F-P  
pour sauver son a.mi s'il é.tait en dan.

pour sauver son a.mi s'il é.tait en dan.

pour sauver son a.mi s'il é.tait en dan.

pour sauver son a.mi s'il é.tait en dan.

pour sauver son a.mi s'il é.tait en dan.

pour sauver son a.mi s'il é.tait en dan.

(Sur le baisser du rideau; le parrain et la marraine jettent des dragées aux enfants qui se battent pour les avoir)

The musical score consists of two systems. The first system contains ten vocal staves, each with a vocal line and the syllable '- ger.' written below it. The second system contains a grand staff for piano accompaniment, with a treble and bass clef. The piano part features dynamic markings such as *sf* and *ff*, and includes a section marked 'bis.' with a repeat sign. The score is written in a key with two sharps (D major or F# minor) and a common time signature.

Fin du 1<sup>er</sup> Act.

## Acte II.

Sur le port. (même décor) Les bateaux ne sont plus aux mêmes places

Andante tranquillo. (♩ = 56)

PIANO.

*mf* *pp*

*p*

*Red.*

*Red.*

*cresc.* *poco rit.*

a Tempo.

*d l.*

*p*

*ped.*

*p*

*p*

*cresc.*

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The piece is marked 'a Tempo.' and 'd l.' (diminuendo). The first system begins with a piano (*p*) dynamic and features a trill in the right hand. The second system includes a pedaling instruction (*ped.*) and a piano (*p*) dynamic. The third system continues the melodic and harmonic development. The fourth system features a piano (*p*) dynamic and a trill. The fifth system concludes with a crescendo (*cresc.*) and a trill. The score is rich in musical detail, including various articulations and ornaments.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and a triplet of eighth notes. The bass staff provides a rhythmic accompaniment with eighth notes. Dynamics include *f* and *p*.

Second system of musical notation, featuring a treble and bass staff. The treble staff continues the melodic line with a *dim.* marking. The bass staff features a steady eighth-note accompaniment. Dynamics include *f* and *dim.*

Third system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with a *pp* marking. The bass staff features a complex accompaniment with triplets and a *f* marking. Dynamics include *pp* and *f*.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with a *f* marking. The bass staff features a complex accompaniment with triplets and a *f* marking. Dynamics include *f*.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff has a melodic line with a *pp* marking. The bass staff features a complex accompaniment with triplets and a *pp* marking. Dynamics include *pp*.

- scen - do.

This system shows the beginning of a musical piece. The vocal line starts with the lyrics "- scen - do." and features a melodic line with a fermata over the final note. The piano accompaniment consists of a steady eighth-note pattern in the bass and a more active line in the treble.

**Poco allargando.** **a Tempo.** (♩ = 63)

*f*

This system contains two distinct musical sections. The first section is marked "Poco allargando" and features a more expressive, slower tempo. The second section is marked "a Tempo." with a tempo indication of a quarter note equal to 63 (♩ = 63). It begins with a forte (*f*) dynamic and includes a fermata over a note in the vocal line.

This system continues the musical piece with complex piano accompaniment. The bass line features prominent chords and rhythmic patterns, while the treble line has a more melodic and flowing character. The overall texture is dense and intricate.

This system shows further development of the piano accompaniment. The bass line continues with rhythmic patterns, and the treble line features a series of chords and melodic fragments. The music maintains a consistent tempo and dynamic level.

This system concludes the page with a final section of piano accompaniment. The bass line has a steady, rhythmic accompaniment, and the treble line features a series of chords and melodic lines. The piece ends with a final chord in the bass.

rit. a Tempo.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents. The left hand (bass clef) provides a rhythmic accompaniment with chords and moving lines. A dynamic marking of *pp* is present in the right hand.

Second system of musical notation. The right hand continues the melodic line with slurs. The left hand features a prominent triplet of eighth notes in the bass line.

Third system of musical notation. The right hand has a triplet of eighth notes. The left hand features a triplet of eighth notes in the bass line. A dynamic marking of *pp* is present in the left hand.

Fourth system of musical notation. The right hand features a melodic line with slurs. The left hand has a triplet of eighth notes in the bass line. A dynamic marking of *pp* is present in the left hand.

Fifth system of musical notation. The right hand features a melodic line with slurs. The left hand has a triplet of eighth notes in the bass line. A dynamic marking of *pp* is present in the left hand.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with various rhythmic values and articulation marks.

Second system of musical notation. It includes the instruction *sempre diminuendo.* and *rit.* in the middle. The system concludes with the dynamic marking *pp* and the word *Red.* below the staff.

**Adagio espressivo.**

Third system of musical notation, starting with the tempo marking *Adagio espressivo.* It features a *cresc.* marking and a dynamic *sf*. The system ends with a triplet of notes marked with a '3' below.

*rit.*

(♩ = 54)  
**Andante. RIDEAU.**

Fourth system of musical notation, beginning with the tempo *Andante.* It includes the instruction *a piacere.* and dynamic markings *pp* and *p sf*. The system concludes with the word *Red.* below the staff.

*rit.* Il fait petit jour.

Fifth system of musical notation, featuring dynamic markings *sf* and *pp*. The system ends with the instruction *a T<sup>o</sup>*.



JACQUES (au fond de la scène, tourné vers la mer)  
a Tempo.

a Tempo. Ho - hé ho! Ho - hé ho! Ho - hé

MARC (de loin lui répondant)

ho! Ho - hé

(♩ = 66)

pp

ho! Ho - hé ho! Ho - hé ho!

pp

Animato.

rit.

p

Andante.

Une barque accoste, on aperçoit le haut de ses mats dépassant le quai; les pêcheurs montent par la coupée.

(♩ = 65)

*f* *espressivo.* *f*  
Ped. Ped.

*f* *p*  
Ped. Ped.

JACQUES.

*p*  
La pêche est-elle bon - - - ne?

*dim.* *pp* *espressivo*

a Tempo

MARC (portant un panier à poisson sur le dos)

*p*  
Pas mauvai - - - se.

a Tempo.

*a piacere* 5

animato.

*f*

LANDI

Piano introduction for 'LANDI'. The score is in G major (one sharp) and 3/4 time. It features a bass line with eighth notes and a treble line with chords and moving lines. Dynamics include *p* (piano) and *f* (forte).

1. *toi, que ça doit te man - quer de nê\_tre plus des nô - tres,*

Vocal line and piano accompaniment for the first line of lyrics. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. The piano part consists of sustained chords.

1. *de ne plus sen\_tir sous tes pieds tout le ba.teau frémir au*

Vocal line and piano accompaniment for the second line of lyrics. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. The piano part consists of sustained chords.

(♩ = 72)

1. *rude assaut des va - - - gues...*

Vocal line and piano accompaniment for the third line of lyrics. The vocal line is in the bass clef, and the piano accompaniment is in the grand staff. The piano part features more active accompaniment.

*p*

L. Reprends du ser\_vice au\_tre part, puisque le patron Jean-

*p*

**Vivo.**

L. Pier - re t'achassé de chez lui.

**Vivo.**

*cresc.* *f*

**JACQUES.** (sombre) *cresc.* *sf* *sf* (menaçant) (♩ = 54)

C'est vrai! il m'a chassé... moi! moi! Vois-tu... **Andante.**

**rit.** **Tempo.**

LANDI *p*

**rit.** **Tempo.**

Ah! — ça t'avance

I. *bien de te faire du mal.* *Andante.* *Vas-tu conti-nu-*

I. *-er,* *comme depuis trois mois, à te croi-ser les*

I. *bras sans chercher du tra-va-il,* *toi, le meilleur pa-*

**JACQUES** (*abattu*) *p*

I. *Oui, j'ai vou-lu sou-vent*

*-lo-ter des pêcheurs de Saint-Jean?*

**Poco più agitato.**

1. m'en al-ler loin d'i-ci... **Poco più agitato.** mais, que veux-

**Allegro**

1. -tu? je n'ai plus de cou-ra- - - -

**f Allegro**

- ge et je ne puis, mê-me pour un ins-

**Poco agitato.**

1. - tant, me décider à quitter le pays; **Poco agitato.**

*dim. a rit.*

J. *dim.*

J'y laisserais ma vie — en y laissant moi.

**Andante.** (♩. = 65) (1) LANDI (ironiquement)

J. cœur. Ton cœur!.. Pauv' pe - tit! Et qu'es-

**Andante.**

*pp dolcissimo.*

LANDI (ironiquement)

Ton cœur pauv' pe - tit Et qu'es-

JACQUES (d'écourage)

Moi?

- pè - res-tu donc?

*p*

(1) Si on adopte, comme à l'Opéra-Comique de Paris, la version indiquée en petites notes, il faudra nécessairement supprimer les deux mesures qui suivent et passer de suite à la dernière accolade.

J. *(très sombre)* *mf*

Rien! Mais,

J. *crese.*

ca fi\_nira mal!

LANDI hausse les épaules et, après avoir regardé JACQUES un instant, s'en va lentement.



*p*

JACQUES (seul)

Voi-là bientôt trois mois que ma mè-re m'a

*pp* **Agitato**

dit: « Il ne faut plus son-ger à ta douce Mè-re et son père est inflex-

**Agitato**

*pp*

-i-ble.» Voilà bientôt trois mois... trois mois de déses-

JACQUES reste assis, la tête

- poir!

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest followed by the word '- poir!'. The piano accompaniment features a complex rhythmic pattern with a triplet in the right hand.

dans ses mains; MARIE-ANNE paraît dans le fond de la scène, l'aperçoit, puis, après

**Agitato**

*p* *pp rit.* *a piacere* *mf*

The second system is marked 'Agitato'. It features a vocal line and piano accompaniment. Dynamic markings include 'p' (piano), 'pp rit.' (pianissimo with a ritardando), 'a piacere' (ad libitum), and 'mf' (mezzo-forte). The tempo changes from 3/4 to 2/4.

avoir lentement tourné autour de lui, vient s'asseoir à ses côtés et doucement lui

*cresc. poco a poco* *f rit.*

The third system continues the musical piece with a vocal line and piano accompaniment. It is marked 'cresc. poco a poco' (crescendo poco a poco) and 'f rit.' (forte with a ritardando).

met la main sur l'épaule.

*poco meno vivo* *rit.* *f*

The fourth system concludes the page with a vocal line and piano accompaniment. It is marked 'poco meno vivo' (poco meno vivo) and 'rit.' (ritardando). A dynamic marking of 'f' (forte) is also present.

**Agitato**

*pp* rit. *sf*

**All<sup>o</sup> con moto**

C'est toi? C'est bien toi?

*pp* riten *ff* **All<sup>o</sup> con moto** (♩ = 126)

*f* *f*

**MARIE-ANNE**

*p* **Mod<sup>to</sup> assai** **Allegro** (voyant son oncle)

Oui, c'est moi. Jacques... Tu ne m'as donc pas oublié

**Mod<sup>to</sup> assai** **Allegro** *f* *pp*

(JACQUES fait un geste,  
n'ayant pas la force de répondre) (murmuré)

M.A.

é - - e Je ne pen - - se qu'à

Andante.

M.A.

toi. JACQUES. Hélas! Depuis trois mois j'ai si grande douleur  
Est-cevrai?

Andante.

M.A.

qu'il semble que l'hiver entre en mon pauvre

Allegro.

M.A.

cœur. JACQUES. Alors tu compren.

Allegro.

1. *- dras* *ma pei - ne loin de*

1. *toi?* *Oui, vra-*

1. *- ment, quel-quefois, je voudrais qu'on me di - se si j'ai*

1. *bien ma raison; je suis si mi - se-*

*ff*

J. ra - - - - - ble

*cresc.* *sf*

J. que j'arrive à dou-ter!

*f* *sf*

MARIE-ANNE. *p*

Dou-ter? comment ce-la?

*f*

*p* *espressivo.*

JACQUES. (presque honteux)

Vivo.

Je me surprends parfois à devenir ja\_loux..

*p* *Vivo.*

MARIE-ANNE. (s'agenouillant près de lui)

Ja\_loux? Regarde-moi. —

*p*

M-A. Je devrais me fâcher, je neveux qu'en ri - re...

*p* *rit.*

Andante. (♩ = 138)

JACQUES.

Quand, — pour t'amuser, les soirs de di -

*p* *pp*

J. *manche, en col - le - ret - te blan - che, tu t'en vas danser, n'é - cou - te*

J. *pas les amoureux, — ne crois pas en leurs compliments, ah! —*

J. *— tu me ferais si malheureux — en profanant — nos chers serments!*

J. *agitato un poco* *p* *Il n'en est qu'un qui t'ai - me tendre -*



J. ment... Et ce lui-là, c'est moi!

*Red.*

J.

*pp* *f*

**Très calme**

*p* MARIE-ANNE.

N'est-ce donc pas assez de nos peines ré-el-les

*Tranquillamente assai* *f*

M A et faut-il nous cré-er en-cor d'autres tour.

**Animato.**

M.A.

ments, des maux i\_ma\_gi\_nai\_res?

**Animato.**

M.A.

Jac - ques, rappel - le - toi,

M.A.

rappel - le - toi! ne pro\_fanons

M.A.

pas nos chers ser - ments!

*dim.*

*poco rit e dim.*

*p*

10 11 12

Andante. (♩ = 63)

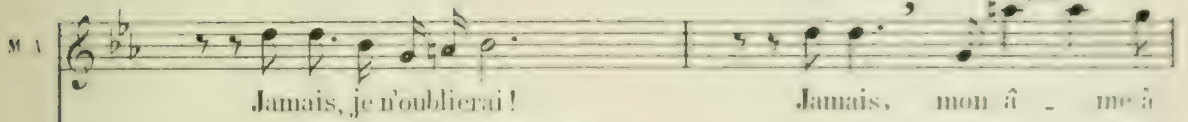
M-A. 

Moi, jen'oublie pas...

Andante.  
*dolce espressivo.*



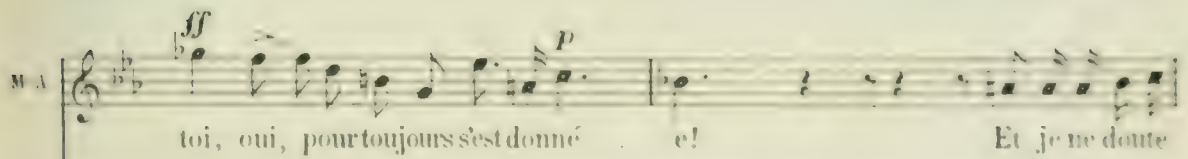
*pp*  
*Ad.*

M-A. 

Jamais, je n'oublierai! Jamais, mon â - me à

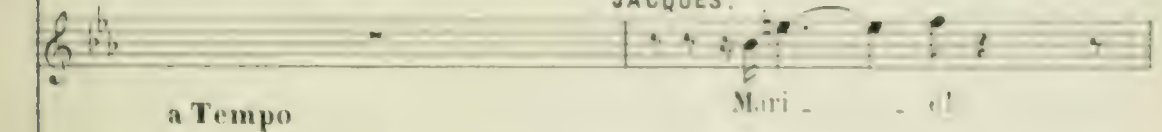


*pp* *cres.*  
segue

M-A. 


*ff* *p*  
toi, oui, pour toujours s'est donné e! Et je ne doute

JACQUES.



*p*  
Mari - d'.

a Tempo



*f* *p* *espressivo.*

M.A. pas, car je t'ai - me plus que tu ne m'ai - mes.

J. Tais-toi!

M.A. Gar - de ma foi et ma ten - dres - se, je n'oublie pas!

*poco agitato*

M.A. De toi. j'ai fait mon coeur,

*poco agitato*

*pp* *f* *p*

*Ad.*

**Agitato.**

M-A.  de toi ma joie et ma tris - tes - - - se!

J. 



**Agitato.**

M-A.

**poco accelerando**

M-A.  I - nef - fa

J.  ri - - - - - el! Le ciel sou -



M-A.  ble joi - - - - - el! Ah!

J.  - vre quand j'en - tends ta voix! I - nef - fa



**Agitato.**

M-A. *ne nous fuis pas!*

J. *- ble joi - e, ne nous fuis pas!*

*ff* *ff* *mf*

(se levant) *p*

M-A. *Je ne*

*ff* *f*

M-A. *vis que dans l'es-péran - ce, di - vine et ra - di - en -*

*pp*

**Moderato** (♩ = 104)

M-A. *- se, qu'un jour ma constan - ce triomphera de*

M-A. *tout, de tout...*

**Moderato. poco agitato**

M-A. *Ei*

M-A. *nous nous verrons tous les deux, moi, très fière*

**Moderato.**

*pp*

M-A. *à ton bras, l'ange d'or led led à respirer*

M-A. *sous le voile et la robe blanche, et toi,*

M-A. *le bouquet au chapeau,*

M-A. *marchant au son joyeux des cloches,*

M-A. *entourés de parents, d'amis en beaux habits*



M-A

de fête. A\_lors... Je sens mon cœur qui tres-

M-A

-saille de joie... En rêvant... en rê-

*sempre cresc.*

M-A

-vant ce bon-heur!

**Animato.**

JACQUES.

*a piacere.*

Ah! Viens là, sur ce cœur qui bat \_\_\_\_\_ à se bri-

(♩ = 104)

*ff* *f tr* *segue.*

*a Tempo.*

MARIE-ANNE.

Dieu!

ser!

*a Tempo.*

*fp* *fp* *fp* *tr* *tr*

M-A.

Laisse-moi!

*tr* *tr* *tr* *f* *f* *p*

M.A. *Laisse-moi!* *Je n'ai plus de cou - ra - ge!*

JACQUES. *Je ne te quitte*

M.A. *Dieu!*

J. *plus!*

M.A.

J. *Je te tiens, je te gar - del*

Je t'ai - me! Je t'ai -

- me, comme un insen - sé!

MARIE-ANNE.

Par pi-tié, par pi-tié!

JACQUES.

Un baiser,

un bai - ser... un bai - ser en -

*ff* *f* *dim.* *segue.*

**a Tempo.**  
**MARIE-ANNE.**

Jac - - - - - ques!

*p*

- co - - re...

**a Tempo.**

*p* *f*

6

Lais - se-moi me griser de tes lè - vres, de

*mf*

3

MARIE-ANNE.

*J. 10*

tes beauxyeux.

*f JJ*

*f*

M-A.

M-A.

*quos.*

*riten.*

(sempre agitato)

M-A. Res - tons ain - si tous les

JACQUES. Res - tons ain - si tous les

*p*

(tranquillamente)

M-A. deux en - la - cés ten - dre -

J. deux en - la - cés ten - dre -

*pp*

*rit.*

(agitato)

(tranquillamente)

M-A. - ment, dou - ce - ment, nous croy.

J. - ment, dou - ce - ment, nous croy.

*pp*

*rit.*

M. A. *pp*  
 - ant dans un rê -

J. *pp*  
 - ant dans un rê -

*dolciss. ppp poco accel. rit.*

M. A. **Andante.** (♩ = 63) *pp*  
 - ve! Pour toi, j'oublie tout!

J. *Andante.*  
 - ve! Il n'est que toi sur

*pp*

M. A. *rit.*  
 J'oublie tout! Mon âme à

J. *p*  
 ter - re! O mon a - mante ai - mé - e,

*cresc. segue.*



## a Tempo

M-A. *ff* *p*

toi, oui, pour toujours s'est donné - - e!

J. *f* *p* (contenu)

a - do - ré - - - e! Que le flot - - sur nous

*f* *pp* *p*

*Ped.*

J. *poco a poco cresc.*

se déchaî - ne en fu - ri - e et que l'orage é - cla - - te!

## Poco a poco agitato.

J. *f*

Que pourrait-il ce flot - - - - -

contre l'amour? - - - - -

*Poco a poco agitato.*

MARIE-ANNE

Contre l'amour.

*f*

*a piacere*

*ff* *f*

3

Più animato

M.A.

*p*

*pp*

**Più animato (♩ = 92)**

Ardent comme la

Par ce di-vin bai-ser où tressail - le mon

*p*  
flam - me,

qui prend tou-te mon

*p*  
â - me, par ton ri-re d'en-fant

dont est fait mon bon-

(Cec.)

M-A. *â - - me!*

J. *- heur, je te jure à ja - mais que tu se - ras ma*

*p cresc. sf tr...*

**Allegro mod<sup>to</sup>** *ff*

M-A. *Et moi.*

J. *fem - - me.*

**Allegro mod<sup>to</sup> (♩ = 116)**

*ff*

M-A. *je le jure aus si. je te jure à ja - mais*

M-A. que je se - rai ta fem - - - - me

The first system of music consists of a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a common time signature. The lyrics are "que je se - rai ta fem - - - - me". The piano accompaniment is on two staves (treble and bass clefs) with a common time signature. It features a series of chords and melodic lines, including a prominent triplet of eighth notes in the right hand.

M-A. A toi, mon Jacques pour jamais

JACQUES

A toi, Mari - e pour jamais

The second system of music features two vocal lines and piano accompaniment. The top vocal line is for "M-A." with lyrics "A toi, mon Jacques pour jamais". The middle vocal line is for "JACQUES" with lyrics "A toi, Mari - e pour jamais". The piano accompaniment is on two staves (treble and bass clefs) with a common time signature. It includes a triplet of eighth notes in the right hand and a complex bass line.

M-A. pour jamais

J. pour jamais

The third system of music features two vocal lines and piano accompaniment. The top vocal line is for "M-A." with lyrics "pour jamais". The middle vocal line is for "J." with lyrics "pour jamais". The piano accompaniment is on two staves (treble and bass clefs) with a common time signature. It includes a triplet of eighth notes in the right hand and a complex bass line.

M.A. Je

J. Je

*dim.* *pp*

**Poco a poco rit.**

M.A. t'ai - - - me, je t'ado - re, je me meurs dans tes

J. t'ai - - - me, je t'ado - re, je me meurs dans tes

**Poco a poco rit.**

**Andante**

M.A. bras!

J. bras!

**Andante**

*pp*

*And.*

*pp*

J. Je t'ai - - me! Je ta do - -

MARIE-ANNE *pp* **All! con moto** (JEAN-PIERRE paraît)

Je ta do - - re... Mon Pè-re!

J. re!

**All! con moto**

JEAN-PIERRE (brutal) (à sa fille)

On me fa\_vait bien dit. Viens à

(à JACQUES)

J-P. - ci... Quantà toi, propre à rien, je vais te régler ton

The first system of the score consists of a vocal line and piano accompaniment. The vocal line is written in bass clef with a key signature of two flats and a common time signature. It begins with a rest followed by the lyrics '- ci...'. The piano accompaniment is in treble and bass clefs, with a key signature of two flats and a common time signature. It features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *sf* (sforzando) in the bass line.

JACQUES *Più vivo*

Je n'ai qu'une chose à répon - dre: Marie et moi — nous nous

J-P. comp - - te...

*Più vivo*

The second system of the score features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two flats and a common time signature. It includes the name 'JACQUES' above the staff and the instruction '*Più vivo*'. The lyrics are 'Je n'ai qu'une chose à répon - dre: Marie et moi — nous nous'. The piano accompaniment is in treble and bass clefs with a key signature of two flats and a common time signature. It includes the instruction '*Più vivo*' and features triplet markings over the vocal line.

J. sommes promis.

J-P. Ah! — tu mènes bien ta bar - que, mongar - çon! En

The third system of the score features a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two flats and a common time signature. It includes the name 'J.' above the staff and the lyrics 'sommes promis.'. The piano accompaniment is in treble and bass clefs with a key signature of two flats and a common time signature. It includes the name 'J-P.' above the staff and the lyrics 'Ah! — tu mènes bien ta bar - que, mongar - çon! En'. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes and dynamic markings.

J-P.

vrai pêcheur, tu sais où ten - dre tes - - fi -

J-P.

- lets. Et l'on jet - te l'ap - pas, et l'on fait son ga -

V r.

- lant pour pal - per les é - cus du vieux patron Jean - Pier -

J-P.

- lant pour pal - per les é - cus du vieux patron Jean - Pier -



MARIE-ANNE

*p*

Ecoute-le...

JACQUES

*mf*

Oh! Patron, faut pas di-re ça, ce n'est pas vrai!

re.

*f f*

(ironiquement)

Plus un mot, tu m'entends! —

Pauvre fille qui

Andante (♩ = 54)

Variante

que ce monsieur lui ferait la cour si — et le n'avait pour dot que ses beaux yeux

croit — que ce monsieur lui ferait la cour si — et le n'avait pour dot que ses beaux yeux

dim.

MARIE-ANNE

*p*  $\overset{3}{\curvearrowright}$   
 Pè - re.

JACQUES

*ff*  $\overset{>}{\curvearrowright}$   $\overset{>}{\curvearrowright}$   
 Ah! sang Dieu!

J-P.

Ah! la bonne histoi - re!

Quoi? —

s'adressant à JACQUES

Après un instant d'hésitation,  
 JACQUES s'enfuit comme un fou.

M-A.

Par pi-tié!...

*Poco agitato*

*rit.*

*Vivo*

(♩ = 132)

JEAN-PIERRE

Ah! ah! ah!

J-P.

Et toi main\_tenant tu vas res\_tter chez

The first system of music consists of a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line has lyrics: "Et toi main\_tenant tu vas res\_tter chez". The piano accompaniment includes dynamic markings like *mf* and *f*.

J-P.

nous, et ne re\_ver.ras plus ce beau coureur de fil\_les.

The second system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "nous, et ne re\_ver.ras plus ce beau coureur de fil\_les." The piano accompaniment continues with similar rhythmic patterns.

Variante

J-P.

...reur d'argent. C'est fi.ni, — à tout ja.mais fi.

sim\_ple cou\_reur d'argent. C'est fi.ni, — à tout jamais fi.

The third system of music includes a section labeled "Variante" above the vocal line. The vocal line has lyrics: "...reur d'argent. C'est fi.ni, — à tout ja.mais fi." and "sim\_ple cou\_reur d'argent. C'est fi.ni, — à tout jamais fi." The piano accompaniment is mostly empty in this section.

J-P.

...ni! — Et tu mo.be.i\_ras, ou si non...

...ni! — Et tu mo.be.i\_ras, ou si non... A la mai.

The fourth system of music continues the vocal line and piano accompaniment. The vocal line has lyrics: "...ni! — Et tu mo.be.i\_ras, ou si non..." and "...ni! — Et tu mo.be.i\_ras, ou si non... A la mai." The piano accompaniment features a prominent bass line.

**Allegro.**

Brutalement il entraîne sa fille,  
tandis qu'une chanson de matelots résonne au loin.

J.P.

- son!

TÉNORS.

(dans la coulisse) C'est dans la vil - le de Bor-deaux Qu'est ar-ri - vé trois a - vi -

BASSES.

C'est dans la vil - le de Bor-deaux Qu'est ar-ri - vé trois a - vi -

**Allegro.**

- sos; Les mate - lots qui sont de - dans, Ce sont par-

- sos; Les mate - lots qui sont de - dans, Ce sont par-

- bleu de bons en - fants. Tra la la la la la la

- bleu de bons en - fants. Tra la la la la la la

JACQUES sort, il est comme fou.

la, — Ho - la! Tra la la

la, — Ho - la! Tra la la la, tra la la la, Tra la la

*ff* la, — la la la la. Ho - la!

*ff* la, — la la la la. Ho - la!

Les pêcheurs et les matelots en bordée sont entrés en scène et frappent aux volets du cabaret.

LANDI (à l'hôtelier)

Apporte -

Ho - là!

Ho - là!

I.

nous du bon, du sec, vieil hôte-lier, cré vieux for-ban, ou nous cas-

I.

- sous tout ton grée-ment!

*ff*

I.

L'HÔTELIER.

Voi-

*p*

II.

- là! messieurs, voi - là!

*p*

LANDI

*f*

Sers-nous vite — et du bon. —

SOPR. et CONTR.

Même mouv!

VIEILLE CHANSON  
(dans la coulisse)

*p*

(♩ = 112)

Même mouv!

De bonma - tin no - tre frè -

LANDI

Les sardi - niè - res!

- ga - te Vit ar - ri - ver à l'ho - ri - zon De beaux vais - seaux, ils é - taient

qua - tre Et portaient deux cent - dix ca - nons. Al - - -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The vocal line begins with a treble clef and contains the lyrics 'qua - tre Et portaient deux cent - dix ca - nons. Al - - -'. The piano accompaniment features a steady bass line and chords in the right hand.

- lons, en - fants, il faut se bat - tre, Du

The second system continues the musical piece. The vocal line has lyrics '- lons, en - fants, il faut se bat - tre, Du'. The piano accompaniment includes a melodic line in the right hand that rises and then descends, while the left hand maintains a rhythmic accompaniment.

ccœur au ven - tre, sa - cré nom! Et pa.ta

Les Sardinières

The third system features the vocal line with lyrics 'ccœur au ven - tre, sa - cré nom! Et pa.ta'. A section header 'Les Sardinières' is placed above the vocal line. The piano accompaniment continues with chords and a bass line.

paraissent.

poum, on se co - gnait, Et tous les quatre on les cou - lait. Et pa.ta

The fourth system concludes the page. The vocal line has lyrics 'paraissent. poum, on se co - gnait, Et tous les quatre on les cou - lait. Et pa.ta'. The piano accompaniment provides harmonic support with chords and a bass line.



SOPR. *cresc.*  
 poum, on les cou - lait! Vi - vent nos ca - nons! Vi - vent

CONTR. *cresc.*  
 poum, on les cou - lait! Vi - vent nos ca - nons! Vi - vent

*ff* Les hommes se précipitent sur les  
 nos ca - nons! Et

*ff*  
 nos ca - nons! Et

sardinières, bousculant tables, tabourets, escabeaux.

SOPR.  
 hale et ti - re! v'là l'ressac, v'là l'ressac! A

ALTO.  
 hale et ti - re! v'là l'ressac, v'là l'ressac! A

TÉNORS. *ff*  
 Et eric, et erac, v'là l'ressac, v'là l'ressac.

BASSES. *ff*  
 Et eric, et erac, v'là l'ressac, v'là l'ressac.

- marre ou vi - re! v'la l'ressac! v'la l'res\_sac! Et  
 - marre ou vi - re! v'la l'ressac! v'la l'res\_sac! Et  
 Et flic et flac, v'la l'ressac, v'la l'res\_sac!  
 Et flic et flac, v'la l'ressac, v'la l'res\_sac!

The first system consists of five staves. The top two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics. The fourth and fifth staves are piano accompaniment. The piano part includes a bass line with a fermata and a treble line with a triplet of eighth notes.

hale et ti - re, v'la l'ressac,  
 hale et ti - re, v'la l'ressac,  
 Et erac, et erac, v'la l'ressac,  
 Et erac, et erac, v'la l'ressac,

The second system consists of five staves. The top two staves are vocal lines with lyrics. The third staff is a vocal line with lyrics. The fourth and fifth staves are piano accompaniment. The piano part includes a treble line with sixteenth-note runs and a bass line with a fermata.

v'la l'res\_sac, A - marre ou vi - - re,  
 v'la l'res\_sac, A - marre ou vi - - re,  
 v'la l'res\_sac, Et flic et flic,  
 v'la l'res\_sac, Et flic et flic,

8

v'la l'res\_sac, v'la l'res\_sac! Ol\_lé!  
 v'la l'res\_sac, v'la l'res\_sac! Ol\_lé!  
 v'la l'res\_sac, v'la l'res\_sac! Ol\_lé!  
 v'la l'res\_sac, v'la l'res\_sac! Ol\_lé!

8

Ol-lé! Ol-lé! Ol-lé!

Ol-lé! Ol-lé! Ol-lé!

Ol-lé! Ol-lé! Ol-lé!

Ol-lé! Ol-lé! Ol-lé!

*f* *mf*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics 'Ol-lé!' are repeated across the staves. The piano accompaniment features a melodic line with accents and a bass line with chords. Dynamics include *f* and *mf*.

(1) ⊕

-lé! -lé! -lé! -lé!

*ff* *pp*

Detailed description: This system continues the vocal and piano parts. It includes a first ending marked with a circled '1' and a circled cross symbol (⊕). The vocal lines end with '-lé!'. The piano accompaniment features a melodic line with a wavy line indicating a trill or tremolo, and a bass line with triplets. Dynamics include *ff* and *pp*.

(1) Coupure facultative du signe ⊕ au même signe ⊕ page 174

(Danse des Sardinières)

(♩=112)

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a continuous eighth-note melody. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece with the same two-staff structure. The melody in the upper staff remains consistent, while the bass line continues its accompaniment.

The third system of notation includes a dynamic marking of *p* (piano) in the lower staff towards the end of the system.

The fourth system of notation includes a dynamic marking of *f* (forte) in the lower staff towards the end of the system.

The fifth system of notation includes a dynamic marking of *asc.* (crescendo) in the lower staff and another *f* (forte) marking towards the end.

The sixth system of notation includes multiple *f* (forte) dynamic markings in both the upper and lower staves.

SOPR. *pp*  
 Tout doux, la

CONTR. *pp*  
 Tout doux, la

TÉNORS *pp*  
 Tout doux, la

BASSES *pp*  
 Tout doux, la

bel - le! te - nez - - vous

bel - le! te - nez - - vous

bel - le! te - nez - - vous

bel - le! te - nez - - vous

(dispute des deux commères)

bien! es! es! es! es! l'au -  
 bien! es! es! es! es! l'au -  
 bien! es! es! es! es! l'au -  
 bien! es! es! es! es! l'au -

*mf*  
*mf*  
*mf*  
*mf*

*f*  
*f*

- ral.. es! es! es! es! l'aura  
 - ral.. es! es! es! es! l'aura  
 - ral.. es! es! es! es! l'aura  
 - ral.. es! es! es! es! l'aura

*f*  
*f*

*f* pas! *pp* Voi - ci Lu -  
*f* pas! *pp* Voi - ci Lu -  
*f* pas! *pp* Voi - ci Lu -  
*f* pas! *pp* Voi - ci Lu -

*fp*

- cas le beau ga -  
 - cas le beau ga -  
 - cas le beau ga -  
 - cas le beau ga -

*fp*



- lant. *f* S'il est ja - loux, tant pis pour lui, quand on a fait choix d'un ma -  
 - lant. *f* S'il est ja - loux, tant pis pour lui, quand on a fait choix d'un ma -  
 - lant.  
 - lant.

- ri. *ff* Il voudrait en vain se fâ - cher, Mais ne pour rait rien em - pé -  
 - ri. *ff* Il voudrait en vain se fâ - cher, Mais ne pour rait rien em - pé -  
*ff* Il voudrait en vain se fâ - cher, Mais ne pour rait rien em - pé -  
*ff* Il voudrait en vain se fâ - cher, Mais ne pour rait rien em - pé -

- cher, — rien empê-cher, — rien empê-cher, tant pis! tant pis, tant pis pour

- cher, — rien empê-cher, — rien empê-cher, tant pis! tant pis, tant pis pour

- cher, — rien empê-cher, — rien empê-cher, tant pis! tant pis, tant pis pour

- cher, — rien empê-cher, — rien empê-cher, tant pis! tant pis, tant pis pour

**Vivace**  
*ff*

lui!

*ff*

lui!

*ff*

lui!

*ff*

lui!

**Vivace**, (♩ = 88)

*f*

(1)  $\oplus$

SOPR.

*p*

CONTR.

*p*

TÉNOIRS

BASSES

Can toum, om - bré, s'yo viel - lo Noun plou -

Can toum, om - bré, s'yo viel - lo Noun plou -

Piano accompaniment for the first system. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and a steady bass line.

Vocal staves for the second system. The lyrics are: - - rès pas, Jan - net - to! can toum. The Soprano and Contralto parts have identical lyrics, while the Tenors and Basses have a shorter line.

Piano accompaniment for the second system. It includes dynamic markings such as *f*, *mp*, and *piano*. The right hand continues the melodic development, and the left hand maintains the harmonic support.

om-bré, s'yo viel-lo s'yo  
om-bré, s'yo viel-lo s'yo  
om-bré, s'yo viel-lo s'yo  
s'yo viel-lo s'yo

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

*f*  
*cres-cen-do*

viel-lo Ol-lé! Ol-lé!  
viel-lo Ol-lé! Ol-lé!  
viel-lo  
viel-lo

*f*  
*f*  
*f*  
*f*

Ol - lé! Ol - lé! Ol -

*f*

*f*

Ol -

*f*

Allegro

*ff*

- lé! Ol - lé!

- lé!

- lé!

*ff*

Ol - lé! ol - lé! ol - lé! ol -

- lé! Ol - lé! ol - lé! ol -

Allegro (♩ = 120)

*ff*

Ol - lé! Ol -

- lé! ran tan plan, pa.ta plan, plan, plan, ran tan plan, ran tan

- lé! ran tan plan, pa.ta plan, plan, plan, ran tan plan, ran tan

Detailed description: This system contains four staves. The top two staves are vocal lines in treble clef with a key signature of two sharps (F# and C#). The lyrics 'Ol - lé! Ol -' are written below the first two staves. The third and fourth staves are piano accompaniment in treble and bass clefs, respectively. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords in the right hand.

- lé!

- lé!

plan! Ol.lé! \_\_\_\_\_ Ol.lé!

plan! Ol.lé! \_\_\_\_\_ Ol.lé!

Detailed description: This system continues the musical score with four staves. The top two staves are vocal lines. The lyrics '- lé!' appear below the first two staves. The third and fourth staves are piano accompaniment. The piano part continues with similar rhythmic patterns, including some chords and rests. The lyrics 'plan! Ol.lé! \_\_\_\_\_ Ol.lé!' are written below the third and fourth staves.

chantons! dansons! —  
chantons! dansons! —  
chantons! dansons! —  
chantons! dansons! —

**Con fuoco**

*ff*

This block contains the first system of a musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a 6/8 time signature with a key signature of three sharps (F#, C#, G#). Each vocal line has the lyrics "chantons! dansons!" written below it. The piano accompaniment is marked "Con fuoco" and "ff" (fortissimo). The piano part consists of two staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand providing harmonic support with chords and single notes.

This block contains the second system of the musical score, continuing the vocal and piano parts from the first system. The vocal staves continue with their respective parts, and the piano accompaniment maintains its rhythmic and harmonic structure. The notation includes various musical symbols such as notes, rests, and dynamic markings.

SOPR. *ff*

Chantons! — Dansons! — Aimons!

CONTR. *ff*

Chantons! — Dansons! — Aimons!

TÉNORS. *ff* (MARC avec les Ténors)

C'est dans la vil - le de Bor,deaux Qu'est ar,ri - vé trois a-vi.

BASSES. *ff* (LANDI avec les Basses)

C'est dans la vil - le de Bor,deaux Qu'est ar,ri - vé trois a-vi.

Ran tan plan,pa ta plan,plan, plan, ran plan plan.

Ran tan plan,pa ta plan,plan, plan, ran plan plan.

- sos. Les mate - lots qui sont de -

- sos. Les mate - lots qui sont de -



- dans — Ce sont par-bleu, de bons en-fants!

- dans — Ce sont par-bleu, de bons en-fants!

The first system consists of four staves. The top two staves are vocal lines in treble clef, and the bottom two are piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#). The lyrics are: "- dans — Ce sont par-bleu, de bons en-fants!".

(avec un mauvais rire.)  
JACQUES. *f*

Mais, —

Jac — ques!

Jac — ques!

C'est Jac — ques! Jac — ques!

C'est Jac — ques! Jac — ques!

The second system begins with the instruction "(avec un mauvais rire.)" and "JACQUES. *f*". It features five vocal staves and piano accompaniment. The lyrics are: "Mais, —", "Jac — ques!", "Jac — ques!", "C'est Jac — ques! Jac — ques!", and "C'est Jac — ques! Jac — ques!". The piano accompaniment includes dynamic markings like *f* and *mf*.

Il est pâle. déjà un peu gris)

I.

— j'entends rire i - ci, mes amis, me voi - là!

MARC.

Au ca - baret? —

MI

— C'est vraiment du nou - veau! Comment, c'est toi?

*p*

JACQUES.

De quoi? Tu le vois bien!

*p*

MARC.

Tu viens boire avec nous? — Que veux - tu?

Du plus rai - - - de!

*f*

This system contains a vocal line and piano accompaniment. The vocal line begins with a rest followed by the lyrics "Du plus rai - - - de!". The piano accompaniment features a series of chords and moving lines in both hands, with a forte (*f*) dynamic marking.

**Poco meno vivo**

MARC.

C'est à n'y rien com - pren - dre, on m'a changé notre

*p*

*espressivo*

*sf*

This system continues the musical score. The vocal line has the lyrics "C'est à n'y rien com - pren - dre, on m'a changé notre". The piano accompaniment includes a triplet of eighth notes in the right hand, marked *espressivo*, and a forte (*sf*) dynamic marking.

hom - - - me! Ici ja - dis, tu ne venais ja -

M.

This system continues the musical score. The vocal line has the lyrics "hom - - - me! Ici ja - dis, tu ne venais ja -". The piano accompaniment features a triplet of eighth notes in the right hand.

- mais.

Tranquillamente

*pp* *rit.*

M.

This system concludes the musical score. The vocal line has the lyrics "- mais.". The piano accompaniment features a triplet of eighth notes in the right hand and a piano (*pp*) dynamic marking with a *rit.* (ritardando) instruction.

JACQUES. (se versant encore à boire et frappant sur la table)

J'y viendrai main - te - nant, car je veux ou - bli - er.

**a Tempo. (Allegro)**

MARG. *pp* (avec fureur)

Rien! Buvons, sangdieu, bu -

*p*

Qu'est-ce qu'on t'a fait?

- vons! Vi - ve ce qui rend fou, vivent les cris, le ri -

*p*

- re, vi - ve l'ab - sinthe et l'eau de vi - - e. J'en veux plein mongosier,

*p* *sempre cresc.*

1. j'en veux plein mon cerveau! Buvons pour boire en.

*ff* *Agitato*  
 - co - re! C'est si bon d'être gris, de

per - dre la rai - son, et de ne plus penser... *rit.* C'il bout toujours.

Andantino.

MARCO.

*p*

Andantino. (♩ = 80)

Que dit - il?

LANDI

*p*

Qu'a-t-il donc?

**Allegro**

JACQUES. (ricanant)

A - lors quoi, les a - mis, vous ne ri - ez donc

plus? Trouble-rai-je la fê - - - te, suis-je donc un gê-

*f* (♩ = 112) (chantant) *p*

- neur? Tra la la la, no - tre frè-

1. *ga - te Vit arri - ver à l'ho - ri - zon De beaux vais - seaux, ils é - tiert*

2. *quatre Et portaient deux cent dix ca - nons. (MARC avec les Ténors)*

TÉNORS *f* *Et portaient deux cent dix ca - nons. Al - - lons, en - -*

BASSES. *f* *LANCI avec les Basses)* *Al - - lons, en - -*

*cresc.*

3. *On danse*

SOPR. *ff* *(JEANNE avec les Sopr.)*

CONTR. *ff*

*- fants, il faut se bat - tre, Du cœur au*

*- fants, il faut se bat - tre, Du cœur au*

*ff*

ven - - - tre, sa - - - cré nom! Et pa-ta poum, on se co -

ven - - - tre, sa - - - cré nom! Et pa-ta poum, on se co -

ven - - - tre, sa - - - cré nom! Et pa-ta poum, on se co -

ven - - - tre, sa - - - cré nom! Et pa-ta poum, on se co -

*sf sf sf ff*

-gnait Et tous les quatre on les cou - lait, Et pa-ta poum, on les cou -

-gnait Et tous les quatre on les cou - lait, Et pa-ta poum, on les cou -

-gnait Et tous les quatre on les cou - lait, Et pa-ta poum, on les cou -

-gnait Et tous les quatre on les cou - lait, Et pa-ta poum, on les cou -

*f j*



- lait! Vi-vent nos ca - nons! vi-vent nos ca -  
 - lait! Vi-vent nos ca - nons! vi-vent nos ca -  
 - lait! Vi-vent nos ca - nons! vi-vent nos ca -  
 - lait! Vi-vent nos ca - nons! vi-vent nos ca -

8

- nons! \_\_\_\_\_ Ho - lé! \_\_\_\_\_ Ho - lé! \_\_\_\_\_ H.  
 - nons! \_\_\_\_\_ Ho - lé! \_\_\_\_\_ Ho - lé! \_\_\_\_\_ H.  
 - nons! \_\_\_\_\_ Ho - lé! \_\_\_\_\_ Ho - lé! \_\_\_\_\_ H.  
 - nons! \_\_\_\_\_ Ho - lé! \_\_\_\_\_ Ho - lé! \_\_\_\_\_ H.

8

## JACQUES. (avec emportement)

*f*

Vi - ve boire et s'en - i -

- lé! Ho - lé!

- lé! Ho - lé!

- lé! Ho - lé!

- lé! Ho - lé!

*f*

- vrer, ou - bli - er tout et ne plus croire à

*f* suivez.

The musical score consists of five systems. The first system has a vocal line and a piano accompaniment. The second system has four vocal lines and a piano accompaniment. The third system has a vocal line and a piano accompaniment. The fourth system has a vocal line and a piano accompaniment. The fifth system has a vocal line and a piano accompaniment. The piano accompaniment features a prominent melodic line in the right hand and a supporting bass line in the left hand. The lyrics are in French and are placed below the vocal lines. The score includes dynamic markings such as 'f' and 'f'.

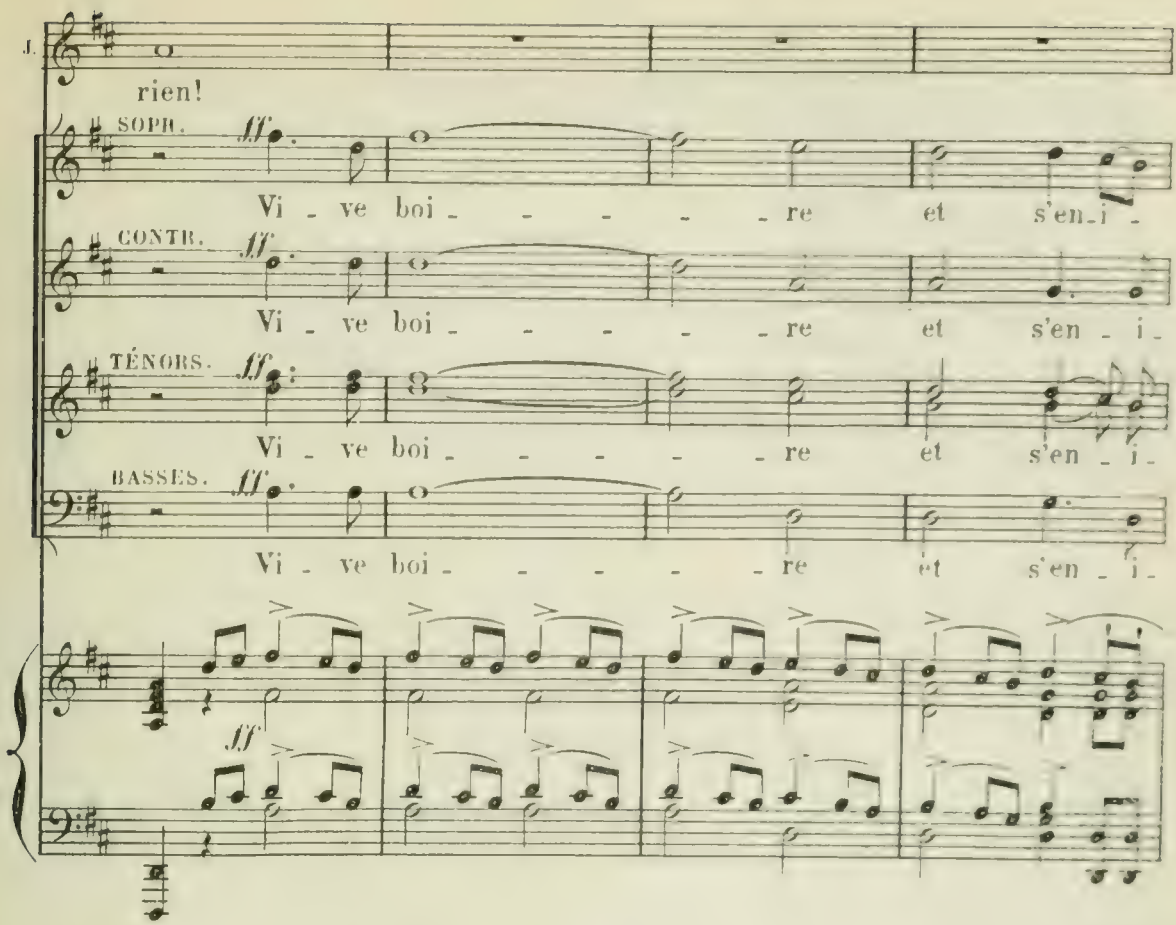
rien!

SOPR. *ff*  
Vi - ve boi - - - re et s'en - i -

CONTR. *ff*  
Vi - ve boi - - - re et s'en - i -

TÉNORS. *ff*  
Vi - ve boi - - - re et s'en - i -

BASSES. *ff*  
Vi - ve boi - - - re et s'en - i -



Se mo - quer des ser - ments, ri - re de la ca -

- VIER .

- VIER .

- VIER .

- VIER .



*, a piacere*

1. *res - - - se et des bai - sers - - - de sa - - - maî -*

*suivez.* *f* *suivez.*

*ff* *- tres - - - - - se!*

**SOPR.**  
Ou - bli - er tout, se mo - quer des ser -

**CONTR.**  
Ou - bli - er tout, se mo - quer des ser -

**TÉNORS.**  
Ou - bli - er tout, se mo - quer des ser -

**BASSES.**  
Ou - bli - er - - - - tout, se mo - quer des ser -

*ff*

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "ments! Du vin! Du vin!". The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

JEAN-PIERRE sort du hangar en bourrant sa pipe.

JACQUES. *f*

Vocal line for Jacques and piano accompaniment. The lyrics are: "Ri - ons de nos pa -". The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

J. *- trons. \_\_\_\_\_* *Ont - ils \_\_\_\_\_* *besoin de*

*p* *sf*

J. *nous,* *ils vien - - - - -* *nent nous ser - rer les*

*mf* *sf*

J. *mains, puis nous trai - tent com - me des chiens. \_\_\_\_\_*

SOPR. *ff*

CONTR. *ff* *Oui, \_\_\_\_\_*

TÉNORS. *ff* *Oui, \_\_\_\_\_*

BASSES. *ff* *Oui, \_\_\_\_\_*

*ff*

## Allegro con anima

1.

com\_me des chiens!

com\_me des chiens!

com\_me des chiens!

com\_me des chiens!

com\_me des chiens!

## Allegro con anima (♩=126)

*f*

*ff*

## JACQUES

Tout

J. n'est qu'in - jus - ti - ce, et men songe i - ci -

*mf*

J. - bas

*f*  
*ff*  
*f*  
*f*

J. Je ne crois plus à rien, pas

*f*  
*mf*

J. plus à Dieu qu'au Dia - ble.

*ff*  
*f*

3 12 6



## JEAN-PIERRE

Que c'est bê - - - te un i - vro - - - gne!

*p*

12 6 6 12

## JACQUES

Ah! il ar.ri.ve bien, celui-là... qu'il me dise un seul mot

*ff*

## Moderato

## JEAN-PIERRE

Je di.rai - - - ce qu'il - - - me plâit à

*fp*

Moderato (♩ = 116)

J.P.

di - - - re, Et n'ai peur de pe...

*p*

J-P.

- son - - - ne Et, par - bleu, c'est bien

J-P.

sim - - ple: on en veut au pa - tron, on crie con - tre ce -

cre - scen - do

J-J.

- lui qui dé - fend son bien, sa fil - le, son ar - gent, \_\_\_\_\_

J-P.

qui ne se laisse pas \_\_\_\_\_ voler!

**Allegro con anima**

JACQUES

*ff*

Volez?

voler? et c'est moi

— qui serais un voleur!

JEAN-PIERRE (en ricanant)

Et tant pis pour ceux qui se re-con-nais-sent!

## JACQUES

C'est bien pour moi?  
(violent)

Pour toi, ——— si tu le veux!

The first system of the musical score consists of three staves. The top staff is the vocal line for Jacques, starting with a treble clef and a key signature of two flats. It contains the lyrics "C'est bien pour moi?" followed by "(violent)" and "Pour toi, ——— si tu le veux!". The middle staff is the bass line, and the bottom staff is the piano accompaniment, which begins with a forte dynamic marking and a piano introduction.

Malheur! j'en ai

The second system continues the musical score. The vocal line (top staff) has the lyrics "Malheur! j'en ai". The piano accompaniment (bottom staff) continues with a melodic line in the right hand and a bass line in the left hand, maintaining the dramatic atmosphere.

trop sup-por-té... quand on l'in-sul-te, un ma-te-lot tou-

The third system shows the vocal line (top staff) with the lyrics "trop sup-por-té... quand on l'in-sul-te, un ma-te-lot tou-". The piano accompaniment (bottom staff) provides harmonic support with a steady bass line and a more active right hand.

- jours doit a-voir son couteau pour en-trou-er la peau des au-tres...

The fourth system concludes the page with the vocal line (top staff) singing "- jours doit a-voir son couteau pour en-trou-er la peau des au-tres...". The piano accompaniment (bottom staff) features a more complex rhythmic pattern in the right hand, leading to a final cadence. The system ends with a double bar line and a key signature change to one flat.

All<sup>o</sup> agitato (♩ = 116)

JEANNE.

(JACQUES retire sa veste)

J'ai peur!

MARC (à JACQUES)

Viens.

L'HÔTELIER.

Ça se gâte, emmenez - le.

à MARC!

Emmène -

LANDI

Emmenons-le..

Il est fou!

SOPR.

Il est fou!

Tenez-le!

CONTR.

Il est fou!

Tenez-le!

TÉNORS.

Il est fou!

Son couteau!

BASSES.

Il est fou!

Attention!

cresc.

le. J'ai peur! \_\_\_\_\_

**MARC.**  
Viens. Viens.

Allons, viens, rentrons chez-nous.

(aux femmes)  
Prenez gar - - - de! Ecartez-vous écartez-

Allez-y! Il est fou!

Allez-y! Allez-y!

Allez-y! \_\_\_\_\_ Allez-y! \_\_\_\_\_

Prenez gar - - - de! Prenez gar - - - de!

The musical score consists of several staves. The top staff is for a vocal part with lyrics 'le. J'ai peur!'. The second staff is for a character named 'MARC.' with lyrics 'Viens. Viens.'. The third staff is for a vocal part with lyrics 'Allons, viens, rentrons chez-nous.'. The fourth staff is for a vocal part with lyrics '(aux femmes) Prenez gar - - - de! Ecartez-vous écartez-'. The fifth staff has lyrics 'Allez-y! Il est fou!'. The sixth staff has lyrics 'Allez-y! Allez-y!'. The seventh staff has lyrics 'Allez-y! \_\_\_\_\_ Allez-y! \_\_\_\_\_'. The eighth staff has lyrics 'Prenez gar - - - de! Prenez gar - - - de!'. The bottom two staves are for piano accompaniment.

J<sup>e</sup> Te-nez-le donc! Te-nez-le donc! Ah! Dieu!

M. Sois sa - - - - - ge.

L. Tais-toi, plus de bruit! Plus de bruit, non!

I<sup>II</sup>. (à JACQUES)  
vous! Tais-toi, plus de bruit! Plus de bruit, non!

Te-nez-le donc! Te-nez-le donc! Pre - nez gar - - de.

Te-nez-le donc! Te-nez-le donc! Pre - nez gar - - de.

Quel en-ra-gé! Est-il mé-chant!

Quel en-ra-gé! Est-il mé-chant!

JACQUES. *ff*  
 Lâchez-moi! ————— Lâchez-

TÉNORS. *ff*  
 Tenez-le bien,

BASSES. *ff*  
 Tenez-le bien,

moi! Scélé - rats, bandits, mi - sé -

MARC.  
 Assez! Assez!

LANDI  
 Assez! Assez!

ne lâchez pas! Assez! Assez!

ne lâchez pas! Assez! Assez!



JEANNE. *ff*

Ga - - - - - re!

*a piacere.*

J. - ra - - - - - bles! Le premier qui s'ap-

MARC.

Assez!

LANDI

Assez!

L'HÔTELIER.

Assez!

SOPR.

Ga - - - - - re.

CONTR.

Ga - - - - - re.

Assez!

Assez!

*a piacere.*

*ff*



MADELEINE paraît

Poco allargando

Jr. - ques! Jac - ques! Ga - re!

vr. - gé! Est - il mé - chant! — Madei - ne!

L. Jac - ques! Quel en - ra - gé! — Sa pau - vre me - re!

FH. - gé! — Il veut tout tuer! — La pau - vre fem - me!

il est fou, il veut tout tuer! Made - lei - ne!

il est fou, il veut tout tuer! Voilà sa me - re!

il ne sait plus ce qu'il fait. il est fou. Made - lei - ne!

le bras, gare! prenez donc garde! La pau - vre fem - me!

Poco allargando

M<sup>c</sup>

*ff* Mongas! mon gas! *a piacere* mon p'tit gas! —

*a piacere*

M<sup>c</sup>

JACQUES

J'é - touf - fe... Moderato (♩=116)

MADELEINE

rit. *Meno vivo*

Mon pauvre en - fant... *Meno vivo*

*pp*

M<sup>c</sup>

je le sais ton chagrin!

*poco rit.*

Vienst'èvi - toavec

*Poco più animato*

*poco rit.*

*f*

*sempre*

*Andantino*

moi, Je te con-so - le - rai.

JACQUES (tombe en sanglotant dans les bras de sa mère, qui l'emmène comme un enfant)

*Andantino* (♩ = 65)

Maman! Maman!

*pp*

*cresc.*

*f*

*p*

*pp*

*ff*

# Acte III.

## MARCHE DE NOËL.

Tempo di marcia.

PIANO.

*p*

The musical score is arranged in five systems. The first system shows the piano accompaniment with a dynamic marking of *p*. The second system continues the piano accompaniment, featuring a triplet of eighth notes in the right hand. The third system includes a violin part with a dynamic marking of *f* and a crescendo hairpin, and the piano accompaniment with a dynamic marking of *p*. The fourth system continues the violin part with a dynamic marking of *f* and the piano accompaniment with a dynamic marking of *p*. The fifth system concludes the piece with the violin part and piano accompaniment, both marked *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes, with dynamic markings of *f* and *sf*. A slur covers the first two measures.

Second system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes. Dynamic markings include *p*, *cre - scen - do.*, and *sf*. A slur covers the first two measures.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes. A dynamic marking of *ff* is present. A slur covers the first two measures.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes. A dynamic marking of *ff* is present. A slur covers the first two measures.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes. A dynamic marking of *ff* is present. A slur covers the first two measures. A first ending bracket is marked with an '8' at the end of the system.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of eighth and sixteenth notes. A dynamic marking of *ff* is present. A slur covers the first two measures. A first ending bracket is marked with an '8' at the beginning of the system.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with slurs and accents, starting with a dynamic marking of *f*. The bass staff provides a harmonic accompaniment with chords and single notes. A *ff* marking is present in the middle of the system.

Second system of musical notation. The treble staff continues the melodic line with a triplet of eighth notes. The bass staff continues the accompaniment. Dynamic markings include *sf* and *f*.

Third system of musical notation. The treble staff features a triplet of eighth notes. The bass staff continues the accompaniment. Dynamic markings include *ff* and *f*.

Fourth system of musical notation. The treble staff continues the melodic line. The bass staff continues the accompaniment. A dynamic marking of *p* is present.

Fifth system of musical notation. The treble staff continues the melodic line. The bass staff continues the accompaniment. A dynamic marking of *f* is present.

Sixth system of musical notation. The treble staff continues the melodic line. The bass staff continues the accompaniment. A dynamic marking of *pp* is present.



Poco rit.

The first system of music consists of two staves. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff starts with a half note G2, followed by quarter notes A2, B2, and C3. The system concludes with a complex chordal passage in both staves.

a Tempo.

The second system continues with two staves. The treble staff features a series of eighth notes and quarter notes, with dynamic markings *mp*, *mf*, and *p*. The bass staff provides a steady accompaniment with quarter notes and chords.

The third system shows two staves with more complex rhythmic patterns. The treble staff includes sixteenth notes and eighth notes. Dynamic markings *ff* and *sf* are present. The bass staff continues with a consistent accompaniment.

The fourth system consists of two staves. Both staves feature prominent triplet markings over groups of three notes, creating a rhythmic drive. The treble staff has eighth notes, while the bass staff has quarter notes.

The fifth system shows two staves with flowing melodic lines. The treble staff has a series of eighth notes, and the bass staff has a similar rhythmic pattern. A dynamic marking of *p* is visible in the treble staff.

The sixth and final system on the page consists of two staves. It features complex chordal structures and melodic fragments in both staves, ending with a final chord in the treble staff.

8

ff sf sf

This system contains the first four measures of the piece. The right hand features a melodic line with triplets and slurs. The left hand provides a rhythmic accompaniment with eighth notes. Dynamic markings include *ff*, *sf*, and *sf*.

*p*

This system contains measures 5 through 8. The right hand continues with a melodic line, and the left hand has a steady eighth-note accompaniment. A dynamic marking of *p* is present.

*f* *p*

This system contains measures 9 through 12. The right hand has a melodic line with some chords. The left hand continues with eighth notes. Dynamic markings include *f* and *p*.

*f* *ff*

This system contains measures 13 through 16. The right hand has a melodic line with triplets. The left hand has eighth notes. Dynamic markings include *f* and *ff*.

*f* *f* *f*

This system contains measures 17 through 20. The right hand has a melodic line with a trill. The left hand has eighth notes. Dynamic markings include *f*, *f*, and *f*.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents, including a triplet of eighth notes. The left hand (bass clef) plays a steady eighth-note accompaniment. Dynamics include *p* and *f*.

Second system of musical notation. The right hand continues the melodic line with slurs and accents. The left hand accompaniment includes some chords. Dynamics include *f* and *ff*.

Third system of musical notation. The right hand features a melodic line with slurs and accents, including a triplet of eighth notes. The left hand accompaniment includes some chords. Dynamics include *f* and *ff*. The word "cresc." is written in the left hand.

Fourth system of musical notation. The right hand continues the melodic line with slurs and accents. The left hand accompaniment includes some chords. Dynamics include *ff*.

Fifth system of musical notation. The right hand continues the melodic line with slurs and accents. The left hand accompaniment includes some chords. Dynamics include *f*.

First system of musical notation. Treble clef, bass clef. Features triplets and a fermata. A dashed line above the staff is labeled with the number 8.

Second system of musical notation. Treble clef, bass clef. Features triplets and a fermata. A dashed line above the staff is labeled with the number 8.

Third system of musical notation. Treble clef, bass clef. Features triplets and a fermata. A dashed line below the staff is labeled with the number 8.

Fourth system of musical notation. Treble clef, bass clef. Features triplets and a fermata. A dashed line above the staff is labeled with the number 8.

Fifth system of musical notation. Treble clef, bass clef. Features triplets and a fermata. A dashed line above the staff is labeled with the number 8. The system concludes with the marking *rit.* and measure numbers 10 and 11.

## La grande chambre de la maison de JEAN-PIERRE.

12/8

Lent. (♩ = 65)

*p*

Musical score for piano introduction in 12/8 time, marked 'Lent. (♩ = 65)' and 'p'.

MARIE-ANNE (seule)

*p*

Tout est en fête i-ci, c'est la nuit de Noël, voi-là tous nos voi-

Musical score for Marie-Anne's vocal line, marked 'p'.

M. A.

-sins qui s'en vont à l'é-gli-

Musical score for piano accompaniment of Marie-Anne's first line.

M. A.

-sins qui s'en vont à l'é-gli- Où mon père et mon

Musical score for piano accompaniment of Marie-Anne's second line.

M-A.

frère sont-ils donc à cette heu - re? Depuis deux jours, — ils ne sont pas ren -

**Moderato.** (♩ = 92)

VI

- très. Le vent souffle en tem - pête - te

**Moderato.**

M-A.

et la mer est mau - vai - se. **Allegro.**

M-A.

Ils n'ont plus avec eux Jac - ques pour les sauver s'ils é -

Tempo 1<sup>o</sup> ma poco agitato.

M.A. *cruc.*

taient en danger. Le malheur est plus fort que

Tempo 1<sup>o</sup> ma poco agitato.

M.A. *f*

moi. Hélas! Mon âme à pleines

M.A. *f*

voilà, dans la peine est en

Andante, (♩) = 46

Andante, (♩) = 92

Elle se met à travailler à un filet de pêche.

et, machinalement, chante un air du pays.

M-A.

Par -

*Andante.*

M-A.

- tant pour un loïn-tain voy-a-ge, La-mi s'en est al-lé, — Lais -

*Andante.*

*pp*

I.A.

- sant dans son vil-la-ge Cœur d'a-mour dé-so-lé. —

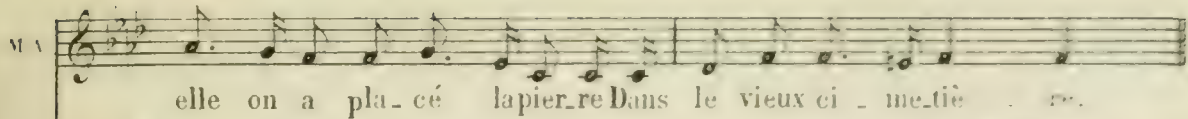
M-A.

Sans nouvel-les de son a-mi, Dou-leurs cruel-les l'ont fait pé-ri. Sur

*pp*



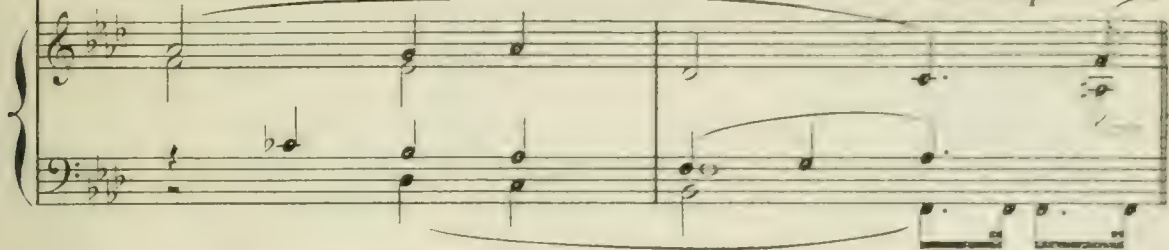
Più lento.

M.A. 

elle on a pla - cé la - pier, re Dans le vieux ci - me - tière.

Più lento.

a Tempo



Elle quitte son ouvrage, elle pense.



- sen - do.

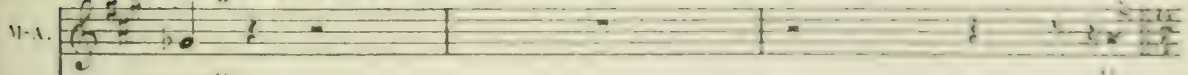
MARIE-ANNE.

Vivo.



Où sont-ils mainte -

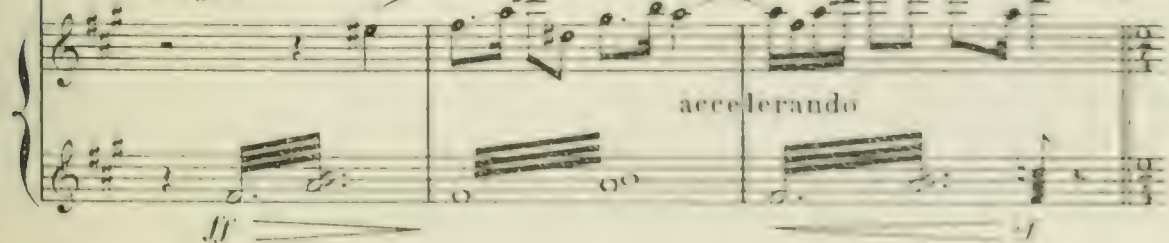
Allegro (♩ = 112)

M.A. 

-nant?

Allegro

accelerando



M-A.

devraient être là...

**Allegro vivace.** (♩ = 152)

*p*

Elle court à la fenêtre qui s'ouvre avec fracas; sa bougie s'éteint.

(elle ferme brusquement la fenêtre)

MARIE-ANNE.

Dieu!

M. A. *qu'il vente fort! Et puis tou\_jours la mer mou.*

M. A. *ton ne, la va\_gue déferle en hur\_lant,*

M. A. *cou\_vre la cô\_te gas\_con ne de son é\_cu\_*

*- gando rit. a Tempo.*

M. A. *me en sé\_cra\_sant!..*

*- gando a Tempo.*

M-A. Dans la nu - é - e qui - tourbil - lon - - - ne,

M-A. passe en cri - ant un go - ë - land.

M-A. Ah! La nuit ne serapas

M-A. bon - - - ne, ce sont les brisants qu'on en -

poco allargando

a Tempo

*ff*

M-A.

tend.

a Tempo

*fp*

*ff*

Et tout li -

M-A.

bas la bar - que rou - le, jou - et du vent et de la

*f*

*p*

M-A.

hou - le! Pa - tron - ne, à tes pieds, impuis -

*p*

*p*

*f*

M-A.

- san - te je me pros - ter - ne suppli - an - te.

*pp*

1-A. *rit.*  
 la gorge plei - ne de sanglots. *rit.* **Con moto.**

*p* *dim.* *f*

**Moderato.** (♩=100)

*p* *p* *f*

MARIE-ANNE. *mf* *p*  
 Vier - ge Ma - ri - e, Da - me des

*p*

M-A. *f* *p*  
 flots, prends en pī - tié, je t'en sup - pli - e, mon pè - re, mon

M-A. frè - re et leurs ma - te - lots.

The first system of music consists of a vocal line (M-A) and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "frè - re et leurs ma - te - lots." The piano accompaniment is in two staves (treble and bass clefs) and includes a dynamic marking of *p* (piano).

M-A. *p* Da - me des flots, Vier - ge Ma - ri - e! Pro - tec -

The second system of music consists of a vocal line (M-A) and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "Da - me des flots, Vier - ge Ma - ri - e! Pro - tec -". The piano accompaniment is in two staves (treble and bass clefs) and includes a dynamic marking of *p* (piano).

M-A. - tri - ce des mal - heu - reux, *cr - sen - d.* A - pai - se la

The third system of music consists of a vocal line (M-A) and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "- tri - ce des mal - heu - reux, *cr - sen - d.* A - pai - se la". The piano accompaniment is in two staves (treble and bass clefs) and includes a dynamic marking of *cr - sen - d.* (crescendo).

M-A. vague en fu - ri - e, Ou - vre sur eux tes grands yeux bleus.

The fourth system of music consists of a vocal line (M-A) and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "vague en fu - ri - e, Ou - vre sur eux tes grands yeux bleus." The piano accompaniment is in two staves (treble and bass clefs) and includes a dynamic marking of *p* (piano).

*ff* *riten.* *pp* **a Tempo**

Rei - - - ne des bien-heu - reux, O Ma -

*f* *pp* *segue* **a Tempo**

M-A. - ri - - e. Mè - - re de Jé - sus, Vier - ge

*ff* *f* *dim.*

*ere - scen - do*

M-A. **Poco agitato.** *pp* *pp*

sain - te. Tou - - te blanche à travers les nu - - es. Pa -

**Poco agitato.**

*pp*

M-A. - rais au milieu de l'o - ra - - - ge, Souri - an - - te,



Poco meno vivo

rit.

*p*

*pp*

M.A.

vers les enfants les mains ten - du - es, comme je te

The first system features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a 'rit.' marking and includes dynamic markings of *p* and *pp*. The piano accompaniment includes a 'Ped.' marking under the bass line.

M.A.

vois sur li - ma - ge que tous les soirs je viens prier.

The second system continues the vocal line and piano accompaniment. The vocal line has a *pp* dynamic marking. The piano accompaniment includes two 'Ped.' markings under the bass line.

M.A.

Da - me des flots, Vierge Ma - ri -

cresc.

*f*

*p*

The third system shows the vocal line with a triplet of eighth notes and dynamic markings of *f* and *p*. The piano accompaniment includes dynamic markings of *f* and *p*.

M.A.

Con anima.

poco rit.

The fourth system begins with a 'Con anima.' marking and ends with a 'poco rit.' marking. The vocal line has a *pp* dynamic marking. The piano accompaniment includes dynamic markings of *mf*, *f*, and *pp*.

**Vivace.**

On frappe à la porte.

*f* Ce sont eux, les voi -

**Vivace.** (♩ = 152)

- ci!

**Moderato.**

*p* Non! c'est Ma.de.lei - ne!

**MADELEINE.**

C'est

**Moderato.**

Sans ce -

moi, ma pauvre enfant, es - tu seu - le?

## Andante.

M-A.

la aurais-je o-sé vous re ce - voir?

Andante. (♩ = 52)

*cresc.*

## MADELEINE.

C'est vrai! Jean-Pierre, dans sa co-

*f* *pp* *f*

M<sup>e</sup>.

lè-re, nous a chassés tous les deux, moi, lavielle ami - e de sa pau - vre

*pp*

M<sup>e</sup>.

fem - me, et Jac - ques mon en-fant, son meil-leur ma - te -

**Animato.**

**MARIE-ANNE.**

A moi, qu'il aimait tant, il a dit :

\_lot!

**Animato.**

**Allegro**

"Tu seras maudite, si jamais tu veux le re \_ voir."

**Allegro** (♩=120)

**Moderato.**

Jac - - ques vous parle-t-il de

**MADELEINE.**

Ah! le vieil en\_tê - - té!

**Moderato.**

M-A. *moi?*

M. *Plût à Dieu...qu'il m'en par - lâ!*

*f* *pp* *p*

M. *Quand, par hasard, il ren - tre, il s'as - sied triste et si lenci -*

M. *Lent.*  
*- eux, les yeux droit devant lui restant là des heu - res sentiè - res...*

M. *All<sup>o</sup>* *Andante.*  
*Moi, j'en sais qu'en fai - re! Je l'interro - ge... Bah! il ne me répond*

*All<sup>o</sup>* *Andante.*

**Andante.**

M<sup>e</sup> rien! Au mi lieu de la

**Andante.** (♩=58)

*p*

nuit, je l'entends par fois qui se

M<sup>e</sup> le - - - - - ve et

M<sup>e</sup> puis ——— comme un vo leur il des cend l'es ca -

M<sup>c</sup> *li-er. en é - vi - tant tout*

M<sup>c</sup> *bruit.*

M<sup>c</sup> *Il ou - - - vre la porte et s'en -*

*- fuit ...*

Me Je le suis, quand je

Me peux, quand il ne me voit

Me pas. Et j'a - per -

Me - çois mon pauvre en - fant gra - vis -



M<sup>o</sup>: *f*  
 - sant — la fa - lai - se,

M<sup>o</sup>: se dé - chi - rant les

M<sup>o</sup>: mains aux ron - ciers du che -

M<sup>o</sup>: - min, rô - dant au - tour de tamaison... Ne l'as -

*crese.* *f*

MARIE-ANNE. *p*

*Allegro.*

Jamais — je ne l'ai

M.C. -tu jamais a-per-çu? —

*pp*

*f*

M-A. vu. Je tien - drai mon ser - ment; ja -

*p*

(d'un ton désolé)

M-A. - mais je ne le re-ver - rai! —

*f*

*Andante.*

M-A. Moi seu - le, je souffrirai jus - qu'à l'heure der.

*pp*

*Andante.* (♩ = 72)

M.A.

niè - - - re, que j'implo - - -

**Poco agitato**

M.A.

vent.

MADELEINE.

Ma fil - - - le, le ma pauvre en - fant... At -

**Poco agitato**

rit.

*pp*

**L'istesso Tempo.**

M<sup>e</sup>

L'istesso - tends que sur ton front tes che - veux aient blan - -

**Tempo.**

*pp*

M<sup>e</sup>

-chi pour parler de mou - rir, pour

M<sup>e</sup>

per - dre tout cou - ra - - ge, et pour l'a - bandon -

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are 'per - dre tout cou - ra - - ge, et pour l'a - bandon -'. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

M<sup>e</sup>

- ner... Ma - ri - - e, ma fil - - le, c'est

*Poco a poco animato*

*f*

*Poco a poco animato*

The second system continues the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics '- ner... Ma - ri - - e, ma fil - - le, c'est'. Above the vocal line, the tempo marking '*Poco a poco animato*' and the dynamic '*f*' are indicated. The piano accompaniment continues with similar rhythmic patterns.

M<sup>e</sup>

Dieu qui nous con - duit, Ma - ri - - e, Ma -

The third system shows the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics 'Dieu qui nous con - duit, Ma - ri - - e, Ma -'. The piano accompaniment continues with eighth-note patterns in the bass and chords in the treble.

M<sup>e</sup>

- ri - - e, c'est Dieu qui nous con -

sulvez. *f* *p* *pp*

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a treble clef and the lyrics '- ri - - e, c'est Dieu qui nous con -'. The piano accompaniment includes dynamic markings '*f*', '*p*', and '*pp*'.

**animato**

La porte s'ouvre tout à coup;

M<sup>e</sup>

duit.

**animato**

*Red.*

JACQUES paraît.

**All<sup>o</sup> con moto.**MARIE-ANNE. *f*

Jac - - - ques!

JACQUES (à MADELEINE)

Je t'avais vue entrer, car j'étais là, sur la fa -

**All<sup>o</sup> con moto.**

(montrant MARIE-ANNE)

- laise à m'enivrer du vent qui fouettait mon vi - sa - ge. Tu viens rire avec el - le...

J. El - le qui ne prend pas pitié de mes lar - mes, de mes souffran - ces. Re -

MADELEINE. *p*  
 Jac - ques, je te dé -

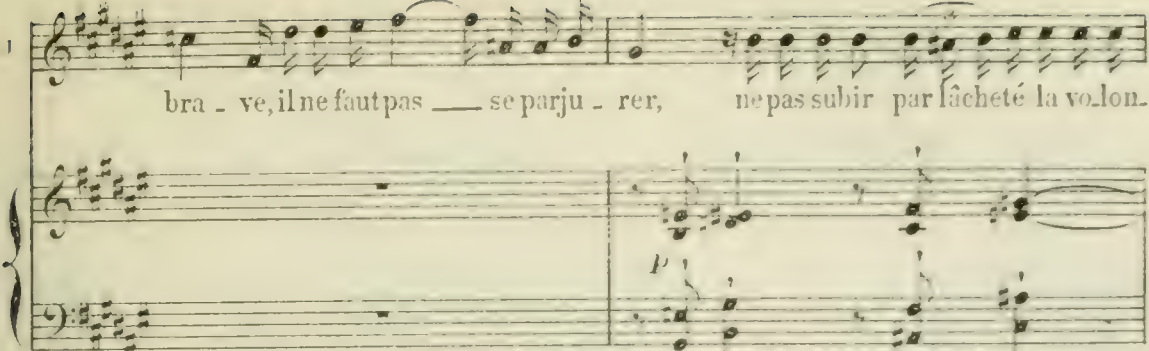
J. - descendons chez nous, ta place n'est pas i - ci.

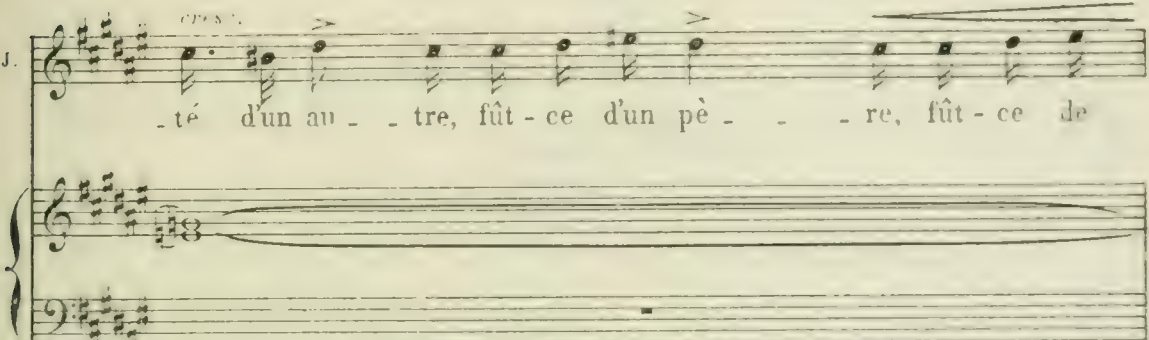
M<sup>e</sup>. - fends de parler ainsi — devant cette brave fil - le.

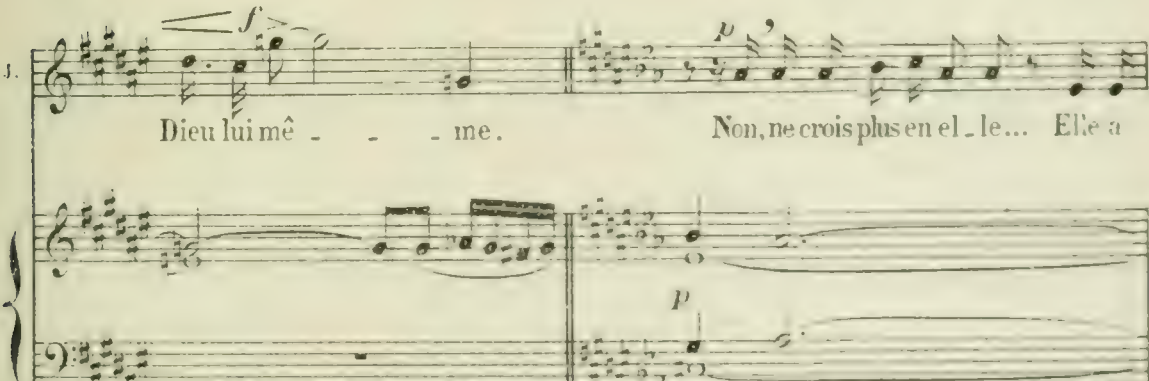
I. *mf*  
 J'attendais ce mot là!

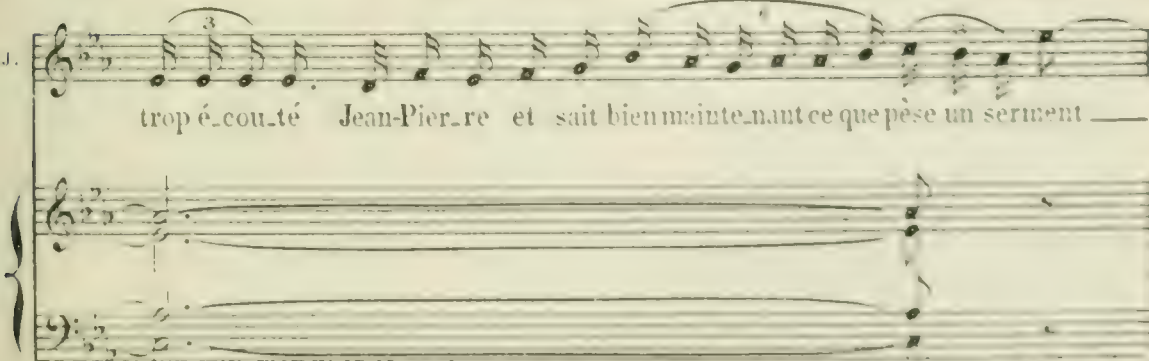
(avec un geste insolent)

J. *p*  
 El - le? - u - ne bra - ve fil - le? Pour mé - ri - ter ce nom de

1.  *bra - ve, il ne faut pas — se parju - rer, ne pas subir par lâcheté la volon-*

2. *op. 87.*  *- té d'un au - tre, fût - ce d'un pé - re, fût - ce de*

3.  *Dieu lui mê - me. Non, ne crois plus en el - le... Elle a*

4.  *trop écou - té Jean - Pier - re et sait bien main - te - nant ce que pèse un serment —*

## MARIE-ANNE.

*ff**>*

Tais-toi, Jacques, c'est mal!

— contre le poids d'argent...

**Moderato.***p*

M-A. Pour m'accabler ainsi d'outrageantes paroles,

**Moderato.** (♩=116)

*p*

*mf* poco animato

M-A. de regards de mépris, c'est que tu n'as pas vu, sur ma

*mf*

M-A. jeu a-maigri-e, les sillons qu'on tra-cés mes lar

*p*



M-A. *f*

- mes... Moi, je lis au fond de ton i-

*mf*

M-A. *p* **Andante.**

- me, et je n'en veux pas. Pour être aussi méchant.

**Andante.** (♩ = 48)

*pp*

M-A. *f*

Ah! com - bien, combien faut-il que tu souf - - fres!

*f*

M-A. *f*

Si ton chagrin, si ton mar - ty - re est vain.

*pp*

M.A. *rit.*  
 — par l'oubli que tu crains dans mon cœur... rap-pel-le ton cou-  
*rit.*

M.A. *pp a Tempo.*  
 - ra - - - ge, re - trou - ve le bonheur... Tiens, re -

M.A. *5p* *riten.* *poco a poco più agitato.*  
 - gar - de, — en mon livre d'heu - - res, la fleur par toi cueil-  
*rit. espressivo* *poco a poco più agitato.*

M.A. *f*  
 - li - - - e, et qui bien que sé - chée a gar - dé

sempre più animato

M.A. *pp rit.*  
 son par. fum, tel je garde en mon cœur ton souve - nir — ché.

All<sup>o</sup> con moto.

M.A. *f*  
 - ri! JACQUES. A - lors!

All<sup>o</sup> con moto. (♩ = 126)

J. *rit.*  
 Dieu tout puissant! A - lors... toujours... tu m'ai -

*rit.*

J. mes!

J. Loin de toi, je ne vi - vais plus, de ton

8-1  
fp  
12  
12  
6  
12  
f

J. coeur je dou - tais.

6  
12  
8  
sf  
3  
ff  
Red.

MARIE-ANNE

Le

8  
f  
ff  
Red.

M-A. *f* *a piacere.* a Tempo.  
coeur se re - prend - il

a Tempo.

f  
a piacere.  
a Tempo.  
coeur se re - prend - il  
a Tempo.  
9

M-A. *a piacere.* **a Tempo.**  
 — a — lors qu'il s'est don — né? **JACQUES.** *sf*  
*p* **a Tempo.** Ma — ri — ge — je —

*sf* **Animato**  
 — don — ne — moi ... — j'ai trop souf — fert! —

**Eh — bien,**

**si j'ai ta foi,**

1. *sf*  
 si j'ai ton âme entiè -

*crescendo.*

re,

*crescendo.*

1. a - lors que nous im - por - te? Fuy -

*f* *p* *f*

1. *sf*  
 - ons, fuy - ons tous deux...

*crescendo.*

loin d'ici, ——— loin de tous...

*f* *rit.* *usc.*

*ff* *sf*

*a piacere* *mf* *a Tempo*

com - - me des oi - seaux fous dans un vol é - per -

*sf* *sf*

*segue*

*p*

- du,

*p*

J. *f* *a piacere.* **a Tempo.**  
 en cachant nos a\_mours.

*tr* **a Tempo.**  
*ff* *sf* *mf*  
*segue.* 8!

MARIE-ANNE. *sf*  
 Ja\_mais, c'est impos.

MADELEINE. *sf*  
 Ja\_mais, c'est impos.

*p*

M-A. - si - ble!

M. - si - ble!

JACQUES.  
 Quit - tons

*mf* *crescendo.*



M.A. *f* > Non Non

M<sup>e</sup> *f* > Non Non

J. *sf* > tout et par - tons! Par - tons! Par.

**Allargando**

M.A. Jamais! — ja\_mais! —

M<sup>e</sup> Jamais! — ja\_mais! — Le

J. — tons! — Si tu m'ai\_mes, suis-moi! —

**Allargando**

a Tempo

M.A. *ff* > Non! Non! Mor-t lle an-gois - - -

M. *ff* sui - - vre! Non! C'est im-pos-si - - -

J. Si tu m'ai -

a Tempo 8

*ff*

Rec. Rec. Rec.

allargando. a Tempo.

M.A. - - - se! Non! Jac - - -

M. - ble! Ah! tais - toi, tais - toi, pitié pour

J. - - - mes, viens, par - tons loin d'i.

allargando. a Tempo.

8-1

Rec. *ff*

M.A.  
- ques, Ja\_ mais!

M<sup>e</sup>  
el - le! Ja - mais!

I.  
- ci, loin de tous!

M<sup>e</sup>  
N'insis - te pas, c'est trop cru - el... Vois donc, aies piti-

MARIE ANNE.

M<sup>e</sup>  
Par - tir d'i - ci... Fuir - coupable!

d'el - le!

M.A. *ff*  
 Jamais, c'est impos - si - ble! **Agitato,** *ff*

**L'Istesso Tempo.** MARIE-ANNE. *rit.*  
 Impos - si - ble!  
 MADELEINE. Impos - si - ble!  
 JACQUES. Impossi - ble, dis-tu? Impos - si - ble?  
**L'Istesso Tempo.** *rit.*

**a Tempo.** (furioux)  
 Eh bien, oui, oublie tout, reste i - ci  
**a Tempo.**

*cresc.*

Et — ne crains rien pour moi, car — je ne t'aime

*sf* plus! *f* Cel — le que j'ai.

**sempre Allegro.**

— mais é — tait bra — ve... cel le que j'aimais é — tait

**sempre Allegro.**

(♩ = ♩)

fiè — re; elle est morte, en — tends-

Con fuoco

J. - tu? Morte à ja - mais!

J. Il se sauve comme un fou.

MARIE-ANNE. *p* (1)  $\oplus$

très mesuré, sans ralentir Sui - vez -

M.A. (♩ = ♩) *And<sup>te</sup> tranquillo.*

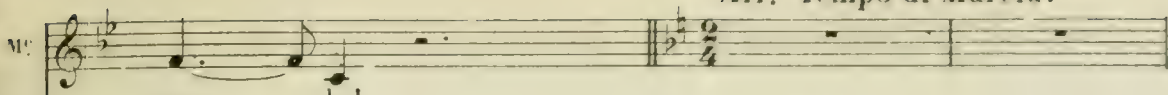
- le... Ne le quittez pas!

MADELEINE. *And<sup>te</sup> tranquillo.*

Te laisser

(1) A partir de ce signe  $\oplus$  on peut, supprimant la scène de Noël, finir l'Acte par les 11 mesures de l'Annexe A qu'on trouvera à la fin de la partition.

All<sup>o</sup> Tempo di Marcia.

M<sup>e</sup> 

CHŒUR D'ENFANTS (dans la coulisse)

(♩ = 116)

Jé - sus dans u - ne crê - che Vient

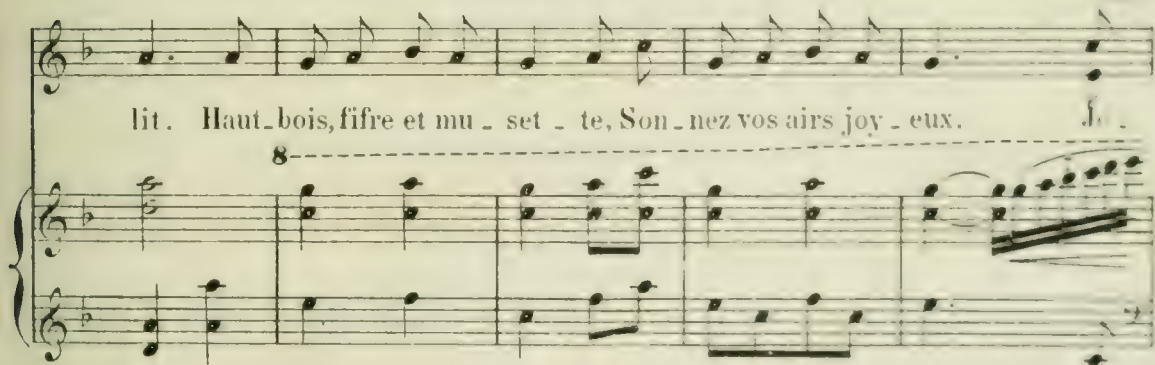
All<sup>o</sup> Tempo di Marcia.



de maître aujour - d'hui. Dans de la pail - le fraî - che, On lui fit un beau



lit. Haut - bois, fifre et mu - set - te, Son - nez vos airs joy - eux.



- sus vient de naî - tre, L'é - toile est aux



Moderato. MARIE-ANNE. *p*

J'entends l'au - ba - de des "Réveillez-

cieux.

Moderato. (♩=108)

*f* *p*

M-A.

- vous ». voi-ci les en - fants qui viennent chercher — leurs ca -

M-A.

- deaux de Noël.

Gaïement

*pp* *sf*

*sf* *p* *dim.*



M.A. *p* (elle va ouvrir) *mf*  
 Que ceux-là du moins soient heureux! — Entrez, en.

M.A. (Les enfants arrivent; ils sont affublés de pauvres  
 \_trez, mes bons amis, mes chers enfants! — **Tempo di Marcia.**

manteaux simulant ceux des Rois mages. Deux ou trois gamins ont des couronnes, d'autres portent

une petite crèche, un autre tient une étoile en carton doré au bout d'un bâton)

**Moderato.**

MARIE-ANNE

Mon père et mon frère sont en.

LANDI *p*

Eh! quoi! — les yeux rou . ges?

**Moderato.**

(1) On peut, si l'entrée des gamins le nécessite, jouer à partir du signe ♪ les neuf mesures de l'annexe B\_ et revenir ensuite au C\_ Moderato au bas de cette page ♪

M-C.

cote à la mer, je les at-tends et je suis in-qui-

**Allegro.**

M-A.

è - te.

MARC.

Moi, je veux te voir ri - re.

LANDI

Mais ils vont ar-ri-ver.

**Allegro.** (♩=116)

JEANNE.

T'es

Grain - dre pour un patron fort comme Jean-Pier - re!

*ff*

fol - - - - - le!

M. En at - tendant je le remplacei -

*sf* *p*

M. -ci!.. Al - lons, vi - te des sous à tous ces garçons-

*p*

MARIE-ANNE *p*

Marc. - - - - - vous ê - tes

M. -là!

*f* *p*

M.A.

bon; toi, Lan - di, et toi, ma pe - ti - te

*diminuendo*

M.A.

Jean - ne, mer - ci du fond du cœur! —

**Même mouv!**

MARC. *f*

Attention, mes en -

*pp*

**Même mouv!**

M.

- fants, chan - tez bien en me - su - re, ra - mez bien en ca -

*a piacere.*

*cresc.*

*scqu.*

a Tempo.

*f*

M. 
  
den - ce; mé - ri - tez vos ca - deaux.

a Tempo.

M. 
  
les beaux sous couleur d'or et vos oufs de No.

All<sup>o</sup> risoluto. (♩=120)

*ff*

M. 
  
- il.

All<sup>o</sup> risoluto.

*ff*

SOPR. **Moderato.**

Pe - tit Jé - sus aux blonds cheveux de

CONTR.

**Moderato.**

*sf* *p* *Ped.*

miel, petit Jé - sus tout d'or et tout d'ar - gent vê - tu, pe -

Pe - tit Jé - sus aux blonds che - veux de miel, petit Jé -

- tit Jé - sus, qui, les soirs de No - ël, vient porter des ga -

- sus, tout d'or et tout d'ar - gent vê - tu, pe - tit Jé -

JEANNE.

*cresc.*

No - ël! No - ël! No -

MARC.

No - ël! No - ël! No -

- teaux sur nos humbles ber - ceaux,

- sus qui les soirs de No - ël,

*dimin.*

- ël! No - ël!

*dim.*

- ël! No - ël!

LANDI

*dim.*

No - ël!

*dim.*

No - ël!

Pro -

*dim*

No - ël!

Pro - tè - ge le pau - vre pe - tit mousse, entends sa voix et

Pro - tè - ge

*p*

tends vers lui tes bras mi - gnous. Et si le vent mu - git, si

le pau - vre pe - tit mousse et tends vers lui tes bras. Et

*cresc.*

*cresc.*

*cresc.*

le ba - teau fré - mit, ar - rê - te la tem - pête en sa

si le vent mu - git, ar - rê - te la tem - pête en sa

8



*p*  *cresc.*

cour - se, et si le vent mu - git, si le bateau fré -

*p*  *cresc.*

cour - se, et si le vent mu - git, si le bateau fré -

JEANNE.

*f tr*

ar - rê - te la tem - pête en sa cour - se.

*f*

- mit ar - rê - te la tem - pête en sa cour - se.

*f*

- mit ar - rê - te la tem - pête en sa cour - se.

8

*p*

Veil - le bien sur le pe - tit mous - se, Fais que

MARC. *p*

CONTR. *pp* Veil - le bien sur le pe - tit

Pour em - pê - cher les pleurs de

J. si le grand vent mu - git, fais que si tout

M. mous - se, Fais que si le grand vent mu - git, tout

LANDI

Et fais que si le grand

Fais que si tout

nos - pau - vres ma - mans, fais que si tout

J. le bateau fré - mit, l'o - ra - ge s'ar - rête en sa cour - se.

M. le bateau fré - mit, l'o - ra - ge s'ar - rête en sa cour - se.

I. vent mu - git, l'o - ra - ge s'ar - rête en sa cour - se.

le bateau fré - mit, l'o - ra - ge s'ar - rête en sa cour - se.

le bateau fré - mit, l'o - ra - ge s'ar - rête en sa cour - se.

le bateau fré - mit, l'o - ra - ge s'ar - rête en sa cour - se.

*crescendo.*

MARIE-ANNE.

A - mis, mer - ci Les - gey.

*Poco più tranquillo*

*dolce.*

M-A.

\_tils en - fants!

SOPR. *pp*  
Pour em - pê - cher les pleurs

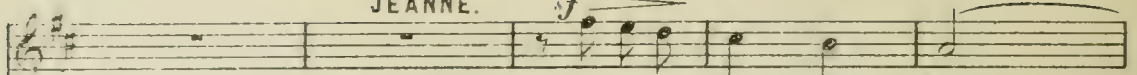
CONTR. *pp*  
Pour em - pê - cher les pleurs

de nos pau - vres ma - mans, viens é - pargner la

de nos pau - vres ma - mans, viens e - pargner

JEANNE.

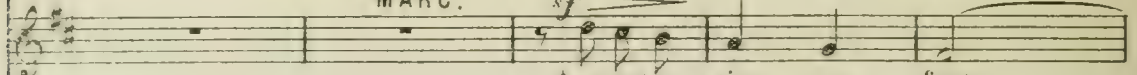
*sf*



Aux tout pe - tits en - fants.

MARC.

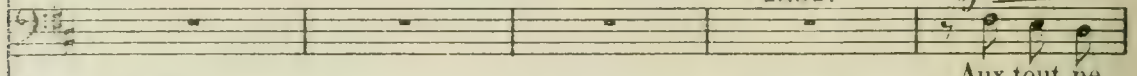
*sf*



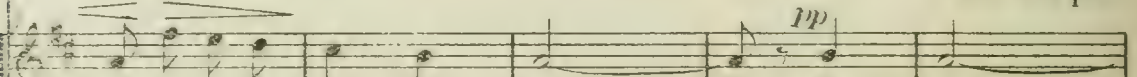
Aux tout pe - tits en - fants.

LANDI

*sf*

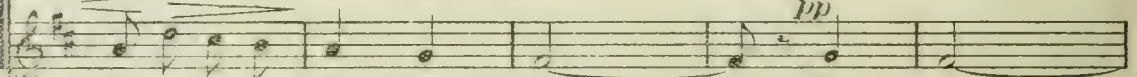


Aux tout pe -



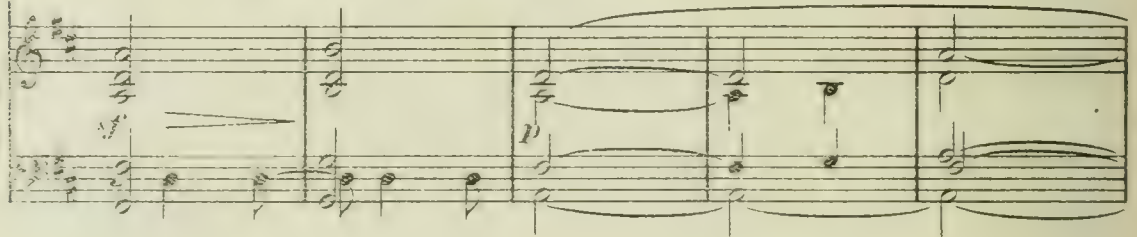
vie aux tout pe - tits en - fants. Pro - tè - - -

*pp*



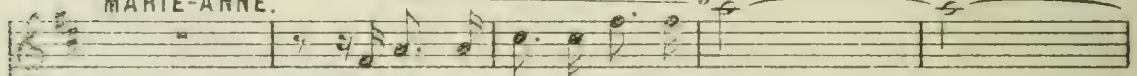
vie aux tout pe - tits en - fants. Pro - tè - - -

*pp*

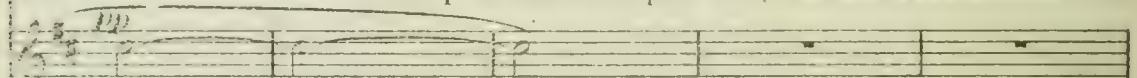


MARIE-ANNE.

*f*



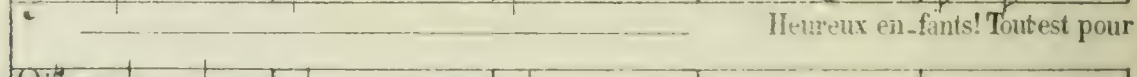
Prenez, pre - nez, tout est pour vous.



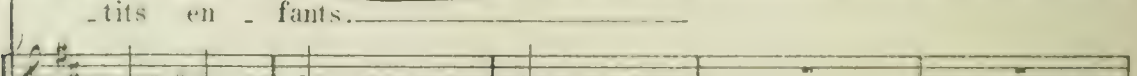
*pp*



Heureux en - fants! Tout est pour




- tits en - fants.



- ge nous.



- ge nous.





8

3

3

3

9

*sf*

3

This system contains the first three measures of a musical piece. The treble clef staff features a melodic line with a triplet of eighth notes in the first measure, followed by another triplet in the second measure, and a more complex rhythmic pattern in the third measure including a group of nine notes. The bass clef staff provides a harmonic accompaniment with a dynamic marking of *sf* (sforzando) in the second measure. A dashed line above the first measure indicates a first ending.

8

3

3

3

*sf*

*sf*

8

This system contains the next three measures. The treble clef staff continues with triplet figures in the first two measures and a triplet in the third measure. The bass clef staff features a more active accompaniment with a dynamic marking of *sf* in the second measure. A dashed line above the first measure indicates a first ending, and a dashed line below the eighth measure indicates a second ending.

3

3

3

3

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

8

This system contains the next three measures. The treble clef staff features a series of triplet figures. The bass clef staff has a steady accompaniment with a dynamic marking of *sf* in each measure. A dashed line below the eighth measure indicates a first ending.

3

3

*sf*

*sf*

*sf*

*sf*

*sf*

*sf*

This system contains the final three measures of the piece. The treble clef staff features triplet figures in the first two measures. The bass clef staff has a steady accompaniment with a dynamic marking of *sf* in each measure.

Fin du 3<sup>e</sup> Acte.

## Acte IV.

~~~~~

*Sur la jetée, pendant l'orage; il fait encore nuit. Un calvaire.*All^o. ma non troppo. (♩=96)

PIANO.

First system of musical notation. The treble clef staff contains six sixteenth-note chords, each marked with a '6' above it. The bass clef staff contains three triplet chords, each marked with a '3' above it. A fermata is placed over the final notes of both staves.

Second system of musical notation. The treble clef staff contains a continuous sixteenth-note melody. The bass clef staff contains a continuous eighth-note accompaniment with triplet markings.

Third system of musical notation. The treble clef staff features a melodic line with slurs and accents, including a triplet. The bass clef staff has a rhythmic accompaniment with slurs and accents.

Fourth system of musical notation. The treble clef staff continues the melodic line with slurs and accents. The bass clef staff continues the accompaniment with slurs and accents.

Fifth system of musical notation. The treble clef staff concludes with a melodic phrase and a fermata. The bass clef staff concludes with a few final notes.

First system of a piano score. The right hand (treble clef) begins with a series of chords, including a prominent triad of G, B, and D. The left hand (bass clef) plays a rhythmic pattern of eighth notes. The system concludes with a final chord in the right hand.

Second system of the piano score. The right hand features a sequence of chords with a descending melodic line. The left hand continues with eighth-note accompaniment. The system ends with a final chord in the right hand.

Third system of the piano score. The right hand has a complex, multi-measure rest followed by a series of chords. The left hand has a multi-measure rest followed by a few notes. The system ends with a final chord in the right hand.

Fourth system of the piano score. The right hand starts with a multi-measure rest, then a series of chords. The left hand continues with eighth-note accompaniment. The system ends with a final chord in the right hand.

8^a B¹

Fifth system of the piano score. The right hand begins with a multi-measure rest, followed by a series of chords. The left hand continues with eighth-note accompaniment. The system ends with a final chord in the right hand.

8^a B¹

First system of musical notation, featuring a treble and bass staff with a grand staff bracket. The music includes a melodic line in the treble and a more rhythmic line in the bass, with various chordal textures and articulation marks.

Second system of musical notation, continuing the piece with similar melodic and rhythmic patterns in the treble and bass staves.

Poco agitato. (♩ = 116)

Third system of musical notation, starting with a dynamic marking of *sf* and a tempo marking of *Poco agitato.* (♩ = 116). It includes technical markings like "M.D. 5" and "M.G.".

Fourth system of musical notation, showing complex rhythmic patterns and melodic lines in both staves.

Fifth system of musical notation, concluding the page with intricate musical textures and dynamic markings.

First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and a triplet of eighth notes. A dynamic marking of *f* is present. A dashed line with the number 8 is above the first measure.

Second system of a piano score. Similar to the first system, it shows a melodic line in the right hand and accompaniment in the left. A triplet of eighth notes is clearly visible. A dynamic marking of *f* is present. A dashed line with the number 8 is above the first measure.

Third system of a piano score. The right hand continues with a melodic line, and the left hand has a more active accompaniment. A dynamic marking of *mf* is present. A dashed line with the number 8 is above the first measure.

Fourth system of a piano score. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. A dynamic marking of *mf* is present. A dashed line with the number 8 is above the first measure.

Fifth system of a piano score. The right hand features a melodic line with slurs, and the left hand has a rhythmic accompaniment. A dynamic marking of *f* is present.

First system of musical notation. Treble clef, key signature of two flats. The music consists of a melodic line in the treble and a bass line in the bass. The treble line features a series of eighth-note chords and single notes, with a fermata over the eighth measure. The bass line provides harmonic support with chords and single notes. Dynamics include *sf* (sforzando) and *f* (forte).

Second system of musical notation. Treble clef, key signature of two flats. The treble line has a melodic line with a fermata over the eighth measure, followed by a series of chords. The bass line has a few notes and then a thick block of chords. Dynamics include *sf* and *ff* (fortissimo). The word "RIDEAU." is written in the right margin.

Third system of musical notation. Treble clef, key signature of two flats. The treble line features a melodic line with a fermata over the seventh measure, followed by a series of chords. The bass line has a few notes and then a thick block of chords. Dynamics include *f* and *sf*.

Fourth system of musical notation. Treble clef, key signature of two flats. The treble line has a melodic line with a fermata over the sixth measure, followed by a series of chords. The bass line has a few notes and then a thick block of chords.

Fifth system of musical notation. Treble clef, key signature of two flats. The treble line has a vocal line with lyrics: "MARIE-ANNE (seule, regardant au large) *mf* Rien! On ne voit". The bass line has a piano accompaniment with chords and single notes. Dynamics include *mf* and *f*. A tempo marking "(♩=100)" is present. The number "3" is written above the final notes of the vocal line.

M.A.

rien! Et le bruit de l'o - ra - - - - -

M.A.

é - touf - - - - - fe - tout - ap - pel.

p

M.A.

cresc. Là - bas! Là - bas!

f

cresc.

M.A.

con fuoco

ff

Piano accompaniment for the first system, featuring treble and bass staves with complex chordal textures and dynamic markings like *sf*.

Agitato.

MARIE-ANNE (à MADELEINE qui arrive)

Toujours rien, Madelei - - ne?

MADELEINE.

(Dans la coulisse, bruits d'orage, vent, grêle, pluie, etc.)

Rien en -

Agitato.

Piano accompaniment for the second system, showing dynamic changes from *p* to *sf*.

M. A.

M.

Piano accompaniment for the third system, including dynamic markings like *p* and *sf*.

M.A.

il- Toute la nuit, sur la fa- la- se, je suis res-

M.A.

- tée les at-ten-dant... Ny pouvant plus te-

M.A.

Meno vivo. a Tempo.

- nir, je suis venue i-ci... lan- gois - se m'etreint et m'op-pres-

Meno vivo. a Tempo.

M.A.

Je viens déjà d-tout souffrir!

MADELEINE.

Ne faibl^{is} pas, — machère en-fant. —

The musical score for Madeleine's part consists of a vocal line and a piano accompaniment. The vocal line begins with a triplet of eighth notes (F#, G, A) followed by a quarter note (B) and a half note (C). The piano accompaniment features a bass line with a triplet of eighth notes (F#, G, A) and a treble line with a quarter note (B) and a half note (C). The piano part includes a dynamic marking of *sf* (sforzando) and a fermata over the final notes.

MARIE-ANNE. (douce^{ment})

Et Jac - ques?

il est plus cal - me.

The musical score for Marie-Anne's part includes a vocal line and a piano accompaniment. The vocal line starts with a quarter rest, followed by a quarter note (F#), a quarter note (G), and a quarter note (A). The piano accompaniment has a bass line with a quarter note (F#) and a treble line with a quarter note (G) and a quarter note (A). The piano part includes a dynamic marking of *p* (piano) and a fermata over the final notes.

Sil était mort... — Nous se - rions bientôt — ré - u -

The musical score for Marie-Anne's part includes a vocal line and a piano accompaniment. The vocal line begins with a quarter rest, followed by a quarter note (F#), a quarter note (G), and a quarter note (A). The piano accompaniment has a bass line with a quarter note (F#) and a treble line with a quarter note (G) and a quarter note (A). The piano part includes a dynamic marking of *p* (piano) and a fermata over the final notes.

(♩=120)

M-A.

- nis. (Le bruit de l'orage cesse dans la coulisse)

Musical score for M-A. The vocal line is on a single staff with a treble clef and a key signature of two sharps (F# and C#). The piano accompaniment consists of two staves, treble and bass clefs. The music is in a 3/4 time signature. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

Piano accompaniment for the first system. The right hand has a melodic line with some grace notes and a trill. The left hand has a bass line with chords and a sixteenth-note pattern. Dynamics include *ff* and *f*.

JEANNE (entrant, à MARIE-ANNE)

J'ai pas - sé par chez vous, la maison _____ était

Musical score for JEANNE. The vocal line is on a single staff with a treble clef and a key signature of two sharps. The piano accompaniment consists of two staves, treble and bass clefs. The music is in a 3/4 time signature. The piano part features a rhythmic accompaniment with chords and moving lines in both hands. Dynamics include *f* and *p*.

vi - - de; ils ne sont pas rentrés?

Musical score for JEANNE. The vocal line is on a single staff with a treble clef and a key signature of two sharps. The piano accompaniment consists of two staves, treble and bass clefs. The music is in a 3/4 time signature. The piano part features a rhythmic accompaniment with chords and moving lines in both hands. Dynamics include *f* and *p*.

ff

6

Detailed description: This block shows the piano introduction. The right hand features a series of sixteenth-note chords, while the left hand plays a sixteenth-note scale. The dynamic is marked *ff* (fortissimo).

MARIE-ANNE.

Non! Ma pauvre

sf *p*

Detailed description: This block contains the vocal line for Marie-Anne and the piano accompaniment. The vocal line has the lyrics "Non! Ma pauvre". The piano accompaniment starts with a forte (*sf*) dynamic and then softens to piano (*p*).

M-A. Jean - ne, je les at - tends en -

sf

Detailed description: This block contains the vocal line for Marie-Anne and the piano accompaniment. The vocal line has the lyrics "Jean - ne, je les at - tends en -". The piano accompaniment features a forte (*sf*) dynamic.

M-A. - cor!

mp

Detailed description: This block contains the vocal line for Marie-Anne and the piano accompaniment. The vocal line has the lyrics "- cor!". The piano accompaniment features a mezzo-piano (*mp*) dynamic.

8 6 7 7 8

f *ff*

8 6 7 7 8

MARIE-ANNE.

f

Des cris. n'entends-tu pas?

8 6 7 7 8

f *ff*

JEANNE.

Non! Ce sont les oiseaux de mer lui.

8 6 7 7 8

ff *f* *ff*

ff

tant contre la tem - pê - - - - - ie.

mf *sf*

MARIE-ANNE. *p* Tranquillamente.

Les trois femmes debout se pressant Que tous nos vœux,

contre la croix du calvaire. *p*

Que tous nos vœux,

MADELEINE. *p*

Que tous nos vœux,

Poco meno all^o *p* Tranquillamente.

sf *ff* *p* *Rec.*

M. A. mon - tant de la ter - - - re,

J. mon - tant de la ter - - - re,

M. mon - - - tant de la ter - -

M-A. vien.nent jus.qu'à toi, Sain - te Mè - - - re du Sau -

J^e vien.nent jus.qu'à toi, Sain - te Mè - - - re du

M^e - re, vien - nent jus - - - qu'à toi,

M-A. - veur mort sur la croix.

J^e Sau - veur mort sur la croix.

M^e Sain - te Mè - - - re du Sau - veur,

pp

M-A. Con - so - la - tri - ce de mi - sè - re, é -

pp

I. Con - so - la - tri - ce de mi - sè - re,

pp

M. Con - so - la - tri - ce

M-A. - cou - te ma voix qui sup - pli - e! Ah!

I. ma voix te sup - pli - e! Ah!

M. de mi - sère en - tends ma voix,

M.A. *p*
 — Vier-ge Mari - - e, — e - xau - ce-moi,

J.
 — Vier-ge Mari - - e, — e - xau - ce-moi,

M.
 — Vier-ge Mari - - e, — ma voix — qui sup -

M.A. *cresc.*
 Vier-ge Ma - ri - - e! E - xau - ce-moi!

J.
cresc.
 Vier-ge Ma - ri - - e! E - xau - ce-moi!

M.
cresc.
 - pli - - - e! E - xau - ce - moi! Sain - te

M-A Sain - te Mè - - - - -

J^e Sain - te Mè - - - - -

M^e Mè - - re du Sau - - veur mort

M-A - re du - - - - - Sau-veur!

J^e - re, Ma - ri - - - - - e!

M^e du Sauveur mort - - - - - sur la croix!

pp

pp

pp

cantabile.

M. *lar - ge: du noir, partout du noir, pas un feu de bateau...*

Moderato.

M. *Moderato.* *L'amer a re-je - té des é-pa - - ves de bar - - ques...*

JEANNE (montrant MARIE-ANNE)

M. *Agitato. cresc.* *Tais-*
Si Jean-Pierre en re-vient, il aura de la chan - - ce...

All^o moderato.
qui redescend du fond.)

M.
- toi, Marc! —

All^o moderato.
(♩=104)
p

The first system consists of a vocal line (M.) and a piano accompaniment. The vocal line is in C major, 4/4 time, and contains the lyrics "- toi, Marc! —". The piano accompaniment is in the same key and time, starting with a piano (*p*) dynamic. The tempo is marked "All^o moderato" with a quarter note equal to 104 beats per minute. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

MARIE-ANNE. (désespérée)

Hé - las! tout est mal - heur, la mort — plane sur

p *ff* *p*

The second system features a vocal line for Marie-Anne, marked "(désespérée)". The lyrics are "Hé - las! tout est mal - heur, la mort — plane sur". The piano accompaniment includes dynamic markings of piano (*p*), fortissimo (*ff*), and piano (*p*). The music is in C major, 4/4 time.

M-A.
nous! —

p

The third system continues the vocal line for Marie-Anne (M-A.) with the lyrics "nous! —". The piano accompaniment is marked piano (*p*). The system concludes with a fermata over the final notes.

M-A.
Nos vœux sont rep...

f *alleg*

The fourth system shows the vocal line for Marie-Anne (M-A.) with the lyrics "Nos vœux sont rep...". The piano accompaniment is marked forte (*f*) and includes the tempo marking "alleg". The system ends with a fermata.

M-A.

- sés, le ciel ne veut pas nous en - ten - dre.

Poco a poco agitato

cres - cen - do.

MARIE-ANNE.

Sa co - lè - re est sur nous et nous som - mes dam -

M-A.

- nés. O mer,

Moderato. ff

Moderato. (♩ = 80)

M-A. *mer sans pi - tié, chien - ne,*

M-A. *gueu - se, tu - euse in - fâ - - me, qui nous prends tous nos*

M-A. *gas, qui man - ges tous les*

M-A. *nô - - tres, qui fais*

M.A. *sf*

les femmes veu - ves et les fils or - phelins, les rou -

M.A. - lant dans tes replis ver - dà - tres. O mer

M.A. sourde à tou - te douleur, à nos pri -

M.A. è - res, à nos lar - mes... O mer,

cris - ten - do.

M-A.

o mer hur lan - te,

M-A.

mer, je te

M-A.

hais! je te mau-dis!

M-A.

On-entend la cloche d'alarme.

All^o con moto.**MARC. f**

Une barque est en vu - - - e!

ff Cloche.

(L'orage reprend dans la coulisse)

The first system consists of a vocal line for Marc and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The piano accompaniment is in bass clef with the same key signature and time signature. The piano part features a series of chords and a steady bass line. A dynamic marking of *ff* is placed above the piano part, and the word 'Cloche.' is written below it. A stage direction '(L'orage reprend dans la coulisse)' is written below the piano part. The vocal line has a melodic phrase that ends with a long note.

MARIE-ANNE.

Viens, Madelei - ne, viens!

Je veux voir!

MADELEINE.

Reste avec nous...

LANDI (survenant)

C'est la barque à Jean-

The second system continues the vocal and piano parts. Marie-Anne's vocal line is in treble clef, and Madeleine's is in the same clef. Landi's vocal line is in bass clef. The piano accompaniment continues in the bass clef. The lyrics are: 'Viens, Madeleine, viens! Je veux voir!' for Marie-Anne, 'Reste avec nous...' for Madeleine, and 'C'est la barque à Jean-' for Landi. The piano part provides a steady accompaniment with chords and a bass line.

The third system shows the continuation of the vocal and piano parts. The vocal line for Landi is in bass clef, and the piano accompaniment is in the same clef. The lyrics are: '- Pierre; ils ne gouvernent plus, ils sont perdus...'. The piano part features a steady accompaniment with chords and a bass line. The vocal line has a melodic phrase that ends with a long note.

(Grand mouvement de la foule)

All^o (♩=132)

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 4/4 time and includes dynamic markings *p* and *ff*. The right hand plays a melodic line with slurs and accents, while the left hand provides harmonic support with chords and a descending scale in the final measure.

Second system of musical notation, continuing the piece. It features dynamic markings *sf* and *p*. The right hand has a more active melodic line with slurs and accents, while the left hand plays sustained chords and a descending scale.

Third system of musical notation, featuring dynamic markings *ff* and *sf*. The right hand continues with a melodic line, and the left hand plays a descending scale in the first measure and sustained chords thereafter.

Fourth system of musical notation, featuring dynamic markings *p* and *ff*. The right hand plays a melodic line with slurs and accents, while the left hand plays a descending scale in the first measure and sustained chords.

Fifth system of musical notation, featuring dynamic markings *sf*. The right hand plays a melodic line with slurs and accents, while the left hand plays a descending scale in the first measure and sustained chords.

JACQUES (arrivant et restant indifférent à l'émotion de toute la foule)

La clo - - - che! Il en est

1. donc par là-bas qui cha - vi - rent et s'en vont rouler par le

Moderato. (Le bruit de l'orage cesse dans la coulisse.)

1. fond? J'en -

Moderato. (♩=120)

1. - tends qu'on les pleu - re; mais

1. *moi, grand Dieu, je les en - vi - ! Pour*

f *p*

sf

1. *eux c'est fi - ni de ple - rer, c'est fi - ni de souf - frir, et d'a -*

f *p* *sf*

1. *- voir dans le cœur de ces cho - ses qui font peur, de ces*

(sombre) *descend*

p *sf*

1. *cho - ses qui rendent fou!*

f *f*

p

J. Ils sont heu-reux ceux-là, leur pei-ne va fi-

J. - nir... laissez-les donc mou-ri!

cresc.

sf *poco a poco*

JEANNE. *f*

Il faut les secou-

accelerand. *f*

Vivo.

...rir! —

L'HÔTELIER.

Comment?

Vivo. (♩=144)

f

f

JEANNE.

Quoi? Vous ne tentez rien?

MARC. *f*

Les Vi.

C'est impos-si-ble.

p

crac.

...gues sont ter-ri-bles, rien ne peut ré-sis-ter; ils sont per-

p

JACQUES.

Ils sont heu - reux ceux-là,

- dus, à tout jamais per - dus!

laissez-les donc mourir!

MARC.

Pauvre Jean-Pier - re,

là... devant nous, sans qu'on y puis - se rien...

The musical score is arranged in three systems, each with a vocal line and piano accompaniment. The first system is for Jacques, with lyrics: "Ils sont heureux ceux-là, - dus, à tout jamais per - dus!". The piano accompaniment features a triplet of eighth notes in the right hand. The second system is for an unlabeled part, with lyrics: "laissez-les donc mourir!". The piano accompaniment starts with a piano (*pp*) dynamic and includes a *cresc.* marking. The third system is for Marc, with lyrics: "Pauvre Jean-Pier - re, là... devant nous, sans qu'on y puis - se rien...". The piano accompaniment features a piano (*p*) dynamic and includes a triplet of eighth notes in the right hand.

JACQUES.

C'est Jean-Pier

Moderato. *P* *a piacere.*

re? Ah! Jean-Pier re, à ton tour de pleu-

MARC.

Oui.

Moderato.

- rer, de crier mainte - nant: c'est l'Océan qui me

ff Vivace.

ven - ant

Vivace (♩ = 60)

p (riant et haussant les épaules)

ah! ah! ah! ah! ah!

fp

(très concentré) *p*

ah! ah! ah! ah! ah! ah! Jean-Pier - re...

fp

f

Etre impi - toy - a - - - - ble!

p

Allegro.

p

Comp - te ton ar - gent maintenant.

Allegro.

p

LANDI (indigné)

C'est toi, toi,

L. qui par - les ain - si!

MARC. *sf* Al - lons, reprends-toi. Tu es notre pi - lo - *sf a Tempo.*

te. Peut-on essay - er de sortir le ba - teau?

(L'orage reprend dans le coulisse)

JACQUES

. A_vec ces vagues - là, c'est la mort pour dix bra - - -

Musical score for Jacques, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *f* and *V*.

MARIE-ANNE (accourant vers JACQUES)

Jac - - - - ques, c'est mon pè - re qui meurt!

- ves.

Musical score for Marie-Anne, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *f* and *V*. A stage direction in the piano part reads: (Le bruit de l'orage cesse).

Moderato

rit.

(elle le regarde suppliante)

Adagio

Musical score for Marie-Anne, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *f* and *pp*.

Ced.

Musical score for Marie-Anne, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *p*.

MARIE-ANNE

Reviens à toi... *Rappelle-*

M-A
toi!

JACQUES (comme au sortir d'un cauchemar) *f*

Le cadavre à la

res. accel.

Allegro

mer!

Allegro (♩=160)

fp *ff*

MADELEINE *a piacere*

C'est cou.rir à la mort...

fp

JACQUES. *a Tempo*

f *a Tempo*

Quels sont les vo-lon-tai-res?.. qui ne craint pas la mort?—

MADELEINE. (à son fils) *p*

p

Je n'ai que toi, n'embarque

Tous les matelots dans un élan.

TÉNORS. *f*

Moi! Moi!

BASSES. *f*

Moi! Moi!

pas!

JACQUES. *f* (à un pêcheur) (à deux autres pêcheurs)

C'est le devoir! Pastoi... t'as quatre enfants. Je vous prends, les deux

Allegro risoluto.

frè - - - res.

TÉNORS.

BASSES.

ff

Mer_c_i!

ff

Mer_c_i!

p

ff

Vous de mê - -

Nous! _____ Nous! _____

Nous! _____ Nous! _____

sf

sf

f

me. Es-tu des nô_tres, Lan-di? Et toi Marc?

MADELEINE (montrant la vieille mère de Marc et de Landi)

Musical score for the first system, featuring vocal lines and piano accompaniment. The vocal lines are for Marc and Landi. The piano part is on the bottom two staves.

Musical notation includes treble and bass clefs, a key signature of two flats, and a time signature of 3/4. Dynamics include *p* (piano) and *f* (forte). There are triplets and slurs in the piano part.

MARC.
Hé - las mon pauvre enfant! _____
(à leur mère)
Je le crois bien, morbleu! _____ Coura - ge!

LANDI
Je le crois bien, morbleu! _____

Musical score for the second system, featuring vocal lines and piano accompaniment. The vocal lines are for Madeleine and Marc.

Musical notation includes treble and bass clefs, a key signature of two flats, and a time signature of 3/4. Dynamics include *p* (piano).

MADELEINE. (à son fils)
C'est Jean-Pier - re, et-tu vas à la

M.
On reviendra!

Musical score for the third system, featuring vocal lines and piano accompaniment. The vocal lines are for Jacques. The tempo is marked *Adagio*.

Musical notation includes treble and bass clefs, a key signature of two flats, and a time signature of 3/4. Dynamics include *mp* (mezzo-piano).

Adagio.
mort! _____

JACQUES.
Embrasse bien ton gas, ma mè - re!

Adagio.

MARIE-ANNE.

Jac - - - ques, sau - ve - les!

M. A. Mais reviens, ou je meurs!

JACQUES.

(aux femmes)

Embarquez-vous, cama - ra - des, et vous, pri - ez pour

Les pêcheurs s'arrachent aux bras des femmes et des enfants, et descendent la coupée.

All! ma non troppo.

nous!

All! ma non troppo. (♩=96)

La foule du haut de la jetée.

SOPR. *ff*
 Cou.ra _ _ _ _ _

CONTR. *ff*
 Cou.ra _ _ _ _ _

TÉNORS. *ff*
 Cou.ra _ _ _ _ _

BASSES. *ff*
 Cou.ra _ _ _ _ _

dim.
 - - - - - ge!

dim.
 - - - - - ge!

dim.
 - - - - - ge!

dim.
 - - - - - ge!

ff
Les bra -
ff
Les bra -
ff
Les bra -
ff
Les bra -

ff
3
dim.
3

p *p* *p*

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are marked with *ff* and have the lyrics "Les bra -". The piano accompaniment features a rhythmic pattern of eighth notes with accents, and includes triplets and a *dim.* marking. The piano part is marked with *p* dynamics.

dim.
- ves!
dim.
- ves!
dim.
- ves!
dim.
- ves!

dim.

Detailed description: This system contains five vocal staves and a piano accompaniment. The vocal parts are marked with *dim.* and have the lyrics "- ves!". The piano accompaniment features a rhythmic pattern of eighth notes with accents. The piano part is marked with *dim.* dynamics.

En avant!

En avant!

En avant!

En avant!

ff

Detailed description: This system contains four vocal staves and a piano accompaniment. Each vocal staff begins with the text "En avant!". The piano part starts with a dynamic marking of *ff* and features a complex rhythmic pattern with many sixteenth notes.

En avant!

En avant!

En avant!

En avant!

Al-lez!

Al-lez!

Detailed description: This system continues the vocal and piano parts. The vocal staves show the text "En avant!" for the first three parts and "Al-lez!" for the fourth. The piano accompaniment continues with similar rhythmic intensity, including a triplet of notes in the right hand.

ff *>*
 Voyez!
ff *>*
 Voyez!
ff *>*
 Voyez!
ff *>*
 Voyez!
 Ramez fort!
 Ramez fort!
 Ramez fort!
ff *>*
 Voyez!

Les bra - ves!
 Les bra - ves!
 En avant! Les
 En avant! En a.

Cou-ra - ge! En a - vant! _____

Cou-ra - ge! En a - vant! _____

bra - ves cœurs! Les ru - des gas! Les a -

_____ - vant les bra - - - ves, les bra - ves cœurs! Ra - mez

sf

8-1

Vo - yez! Les

En a - vant!

_____ - mis, Al - lez! _____ Al - lez!

dur. al - lez! Al - lez! _____

sf

8-1

MARIE-ANNE.

ff >

Ciel! ————— Ils sont perdus!..

f

M.D.

M.G.

L'HÔTELIER.

Il s ont fran - chi la pas - - -

mf

L'H.

- - - - se.

SOPR. *ff*
Il, ga - - - - - gnent!

CONTR. *ff*
Il, ga - - - - - gnent!

TÉNORS. *ff*
Il, ga - - - - - gnent!

BASSES. *ff*
Il, ga - - - - - gnent!

The first system of the musical score features four vocal staves (Soprano, Contralto, Tenors, and Basses) and a piano accompaniment. The vocal parts are marked with a forte dynamic (*ff*) and sing the lyrics "Il, ga - - - - - gnent!". The piano accompaniment consists of a grand staff with treble and bass clefs, featuring a complex rhythmic pattern with many sixteenth notes and some triplet markings.

Il, ga - - - - - gnent!

Il, ga - - - - - gnent!

Il, ga - - - - - gnent!

Il, ga - - - - - gnent!

The second system of the musical score continues the vocal and piano parts from the first system. It features the same four vocal staves and piano accompaniment. The vocal parts continue with the lyrics "Il, ga - - - - - gnent!". The piano accompaniment maintains its complex rhythmic structure with sixteenth notes and triplet markings.

Al-lez! Al-lez! Al-lez!

Vo-yez Vo-yez Vo-yez

Ils ga - gnent!

Les bra - ves cœurs, les ru - des gas!

L'HÔTELIER

Un homme est à la mer...

Più vivo JEANNE

A la mer!

Più vivo (♩=160)

L'HÔTELIER

Est-ce qu'on

SOPR.

Qui?

Qui?

CONTR.

Qui?

Qui?

TEN.

Qui?

Qui?

BAS.

Qui?

Qui?

Piano accompaniment for the first system, featuring a complex rhythmic pattern in the right hand and a more melodic line in the left hand.

III.

sait? Dieu ait son âme.

Piano accompaniment for the second system, including vocal lines and piano accompaniment with a key signature change to B-flat major.

(Tous, agenouillés)

MARIE-ANNE. *f*
 Prions. Pri_ons. Pri_

JEANNE. *f*
 Prions. Pri_ons. Pri_

MADELEINE. *f*
 Prions. Seigneur, pi - tié, pi -

PH. *f*
 Seigneur, pi - tié, pour

SOIR. *p* *f*
 Pi - tié, sei_gneur, Dieu tout puis - sant, pi -

CONTR. *p* *f*
 Pi - tié, sei_gneur, Dieu tout puis - sant, pi -

TÉNORS. *p* *f*
 Pi - tié, sei_gneur, Dieu tout puis - sant, pi -

BASSES. *p* *f*
 Pi - tié, sei_gneur, Dieu tout puis - sant, pi -

p *M.D.* *f*

M-A. *p*
_ons pour ceux qui sont en mer! _____ Prions!

1^o *p*
_ons pour ceux qui sont en mer! _____ Prions!

M^o *p*
_tié pour ceux qui sont en mer! _____ Prions!

T^o *p*
ceux qui sont en mer! _____ Prions!

p
_tié pour ceux qui sont en mer! _____ Pri - tié: Sei.

p
_tié pour ceux qui sont en mer! _____ Pri - tié: Sei.

p
_tié pour ceux qui sont en mer! _____ Pri - tié: Sei.

p
_tié pour ceux qui sont en mer! _____ Pri - tié: Sei.

p

M-A. *f* *cresc.*
Pri - ons! pi - tié pour ceux qui

J. *f* *cresc.*
Pri - ons! pi - tié pour ceux qui

M. *f* *cresc.*
Pri - ons! pi - tié pour ceux qui

H. *f* *cresc.*
Pi - tié, Sei - gneur, pour ceux qui

- gneur, Dieu tout puis - sant, pi - tié pour ceux qui

- gneur, Dieu tout puis - sant, pi - tié pour ceux qui

- gneur, Dieu tout puis - sant, pi - tié pour ceux qui

- gneur, Dieu tout puis - sant, pi - tié pour ceux qui

f *cresc.*

M-A.
 J.
 M.
 H.

vont pé - rir! Pi - tié! Sei -
 vont pé - rir! Pi - tié! Sei -
 vont pé - rir! Pi - tié! Sei -
 vont pé - rir! Pardonne - leur

ff
ff
ff
ff

vont pé - rir! Pi - tié! Sei -
 vont pé - rir! Pi - tié! Sei -
 vont pé - rir! Pi - tié! Sei -
 vont pé - rir! Pi - tié! Sei -

ff
ff
ff
ff

ff
f

M.A. *ff* *dim.*
- gneur, ah! Ou - vre les

J.
- gneur!

M.
- gneur!

H.
dans ta mi - sé - ri - cor -

- gneur! *dim.* Pi - tié pour

- gneur! *dim.* Pi - tié pour

- gneur! *dim.* Pi - tié pour

- gneur! *dim.* Pi - tié pour

8 *ff* *f* *f*

(Pendant toute la scène, le jour
s'est levé peu à peu)

M. A.
bras, reçois-les dans ta grâ - - - ce!

Je
Reçois-les dans ta grâ - - - ce!

Me
Reçois-les dans ta grâ - - - ce!

H.
- - - - - de!

eux!

eux!

eux!

eux!

Allegro con brio. (♩=116)

p

p

ff

Q. a.

Piano introduction with *sf* markings. The music features a complex, rhythmic melody in the right hand and a more rhythmic accompaniment in the left hand.

L'HÔTELIER

ff
Ho-là! ho-là! les voi-là qui re-vien-

Vocal line for L'Hôtelier with piano accompaniment. The piano part features a prominent chordal accompaniment with a *sf* marking.

PH.

Piano solo line with a *sf* marking, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand.

- - - nent!

SOPR. CONTR.

Soprano vocal line with a *f* marking, featuring a melodic line in the right hand.

Les voilà! les voi-là!

TÉNORS

Tenor vocal line with a *f* marking, featuring a melodic line in the right hand.

Les voilà! les voi-là!

BASSES

Bass vocal line with a *f* marking, featuring a melodic line in the right hand.

Les voilà! les voi-là!

Piano accompaniment for the vocalists, featuring a complex, rhythmic melody in the right hand and a rhythmic accompaniment in the left hand.

Moderato. (♩=116)

MARC (dans la coulisse)

Ho - hé-ho! Ho - hé-ho!

Moderato.

8

pp

Ped.

L'HÔTELIER.

Ho - hé-ho!

8

rons pour l'abor da - ge.

(se rapprochant)

Ho - hé-ho!

MARIE-ANNE.

Je les entends; c'est

Ho - hé ho!

pp

Andante. Les sauveteurs apparaissent

eux!

Andante.

(♩ = 65)

au milieu des pêcheurs et des femmes.

MADELEINE.

accelerando.

Mon fils!

accelerando.

MARIE-ANNE.

On apporte JEAN-PIERRE évadé.

Je - - - ques, mon pé - - - re? Dieu-dieu! il est

Agitato

M-A. **mort!**

JACQUES **rit.**

Non, — le voi-là dé-jà qui revient à lui...

Agitato **rit.**

a Tempo

(à MARIE-ANNE)

J. **Adieu!**

a Tempo

MARIE-ANNE

(rudement)

Ce que j'ai fait, c'est pour vous, quant à lui...

JEAN-PIERRE (se ranimant)

Ma fil - le...

(furieux, avec une voix rauque, apercevant Jacques près de sa fille)

J. P. Jac - - - ques!

rit.

MARIE-ANNE (suppliante)

Andante C'est lui qui t'a sau - vé.

pp

M. A. JEAN-PIERRE

Pè - - - re!

Lui! Mieux en va - lu...

M-A. *f*
 Pé - re, sois bon!
a p. vere

MADELEINE
 C'est un si brave co-ur — mon gas!
 JEAN-PIERRE
a Tempo Au dia - ble!

J-P.
 Ils s'entendent tous! Allons, — Jean-Pier - re,
f

J-P.
 tu n'étais qu'une vieille bru - te! Los
p *pp*

All^o con brio

MARIE-ANNE

Musical staff for Marie-Anne with lyrics: Jac - - - - - ques

JEANNE

Musical staff for Jeanne with lyrics: Sa - chant que dans l'o -

MADELEINE

Musical staff for Madeleine with lyrics: Sa - chant que dans l'o -

JACQUES

Musical staff for Jacques

MARC

Musical staff for Marc with lyrics: Sa - chant que dans l'o -

JEAN-PIERRE fait signe à JACQUES de s'avancer

J-r

Musical staff for Jean-Pierre with lyrics: amoureux _____ sont les plus forts!

LANDI

Musical staff for Landi with lyrics: Sa - chant que dans l'o -

L'HÔTELIER

Musical staff for L'Hôtelier with lyrics: Sa chant que dans l'o -

SOPR.

Musical staff for Soprano with lyrics: Sa - chant que dans l'o -

CONTR.

Musical staff for Contralto with lyrics: Sa - chant que dans l'o -

TÉNORS

Musical staff for Tenors with lyrics: Sa - chant que dans l'o -

BASSES

Musical staff for Basses with lyrics: Sa - chant que dans l'o -

Sa - chant que dans l'o -

All^o con brio

Piano accompaniment for the final section of the page.

M-A.

Jr.

Me.

J.

M.

J-P.

L.

III.

- ra - - - ge au milieu des em-bruns des va - gues déchai -
 et il attire à lui son camarade qu'il embrasse tandis que résonne l'hymne des marins.

- ra - - - ge au milieu des em-bruns des va - gues déchai -

- ra - - - ge au milieu des em-bruns des va - gues déchai -

- ra - - - ge au milieu des em-bruns des va - gues déchai -

- ra - - - ge au milieu des em-bruns des va - gues déchai -

- ra - - - ge au milieu des em-bruns des va - gues déchai -

- ra - - - ge au milieu des em-bruns des va - gues déchai -

- ra - - - ge au milieu des em-bruns des va - gues déchai -

M-A. Comptant bien l'un sur

J. né - - - es, Comptant bien l'un sur

M. né - - - es, Comptant bien l'un sur

J.-P. Comptant bien l'un sur

L. né - - - es, Comptant bien l'un sur

P.H. né - - - es, Comptant bien l'un sur

né - - - es, Comptant bien l'un sur

né - - - es, Comptant bien l'un sur

né - - - es, Comptant bien l'un sur

né - - - es, Comptant bien l'un sur

ff f

M-A. l'au - - - tre, dé - vou.és corps et â - - - mes,

JE l'au - - - tre, dé - vou.és corps et â - - - mes,

ME l'au - - - tre, dé - vou.és corps et â - - - mes,

J. l'au - - - tre, dé - vou.és corps et â - - - mes,

M. l'au - - - tre, dé - vou.és corps et â - - - mes,

J-P. l'au - - - tre, dé - vou.és corps et â - - - mes,

L. l'au - - - tre, dé - vou.és corps et â - - - mes,

TH. l'au - - - tre, dé - vou.és corps et â - - - mes,

l'au - - - tre, dé - vou.és corps et â - - - mes,

l'au - - - tre, dé - vou.és corps et â - - - mes,

l'au - - - tre, dé - vou.és corps et â - - - mes,

l'au - - - tre, dé - vou.és corps et â - - - mes,

f

M-A. cha - cun de nous gaie - ment mar - chera'it
 F. cha - cun de nous gaie - ment mar - chera'it
 ME. cha - cun de nous gaie - ment mar - chera'it
 J. cha - cun de nous gaie - ment mar - chera'it
 M. cha - cun de nous gaie - ment mar - chera'it
 J-P. cha - cun de nous gaie - ment mar - chera'it
 G. cha - cun de nous gaie - ment mar - chera'it
 G. cha - cun de nous gaie - ment mar - chera'it
 UH. cha - cun de nous gaie - ment mar - chera'it
 cha - cun de nous gaie - ment mar - chera'it
 cha - cun de nous gaie - ment mar - chera'it
 cha - cun de nous gaie - ment mar - chera'it
 cha - cun de nous gaie - ment mar - chera'it

ANNEXE A

pour la fin du 3^e Acte

au cas où on supprimerait la scène de Noël.

(♩ = ♩)
And^{te} tranquillo rit.

M.A. Ne le quittez pas, il est si malheu.

And^{te} tranquillo segue

a Tempo

M.A. -reux.

a Tempo

pp

f

f

p rit.

ANNEXE B

(page 261)

First system of piano accompaniment. The right hand features a melodic line with a trill (tr) and a wavy line above it. The left hand provides a harmonic accompaniment with chords and moving lines.

Second system of piano accompaniment. Similar to the first system, it features a melodic line in the right hand with a trill and a wavy line, and a harmonic accompaniment in the left hand.



Moderato

MARIE-ANNE

Vocal line for Marie-Anne. The melody begins with a rest followed by a series of eighth notes.

Mon père et mon frère sont en -

LANDI

p

Piano accompaniment for the vocal line. The left hand provides a harmonic accompaniment with chords and moving lines.



Eh! quoi! — les yeux rou - ges?

Moderato

Second system of piano accompaniment. The right hand is mostly empty, while the left hand provides a harmonic accompaniment with chords and moving lines.

M Widor, Charles Marie
1503 Les pêcheurs de Saint-Jean.
W63P3 Piano-vocal score. French,
 Les pêcheurs de Saint-Jean

Music

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